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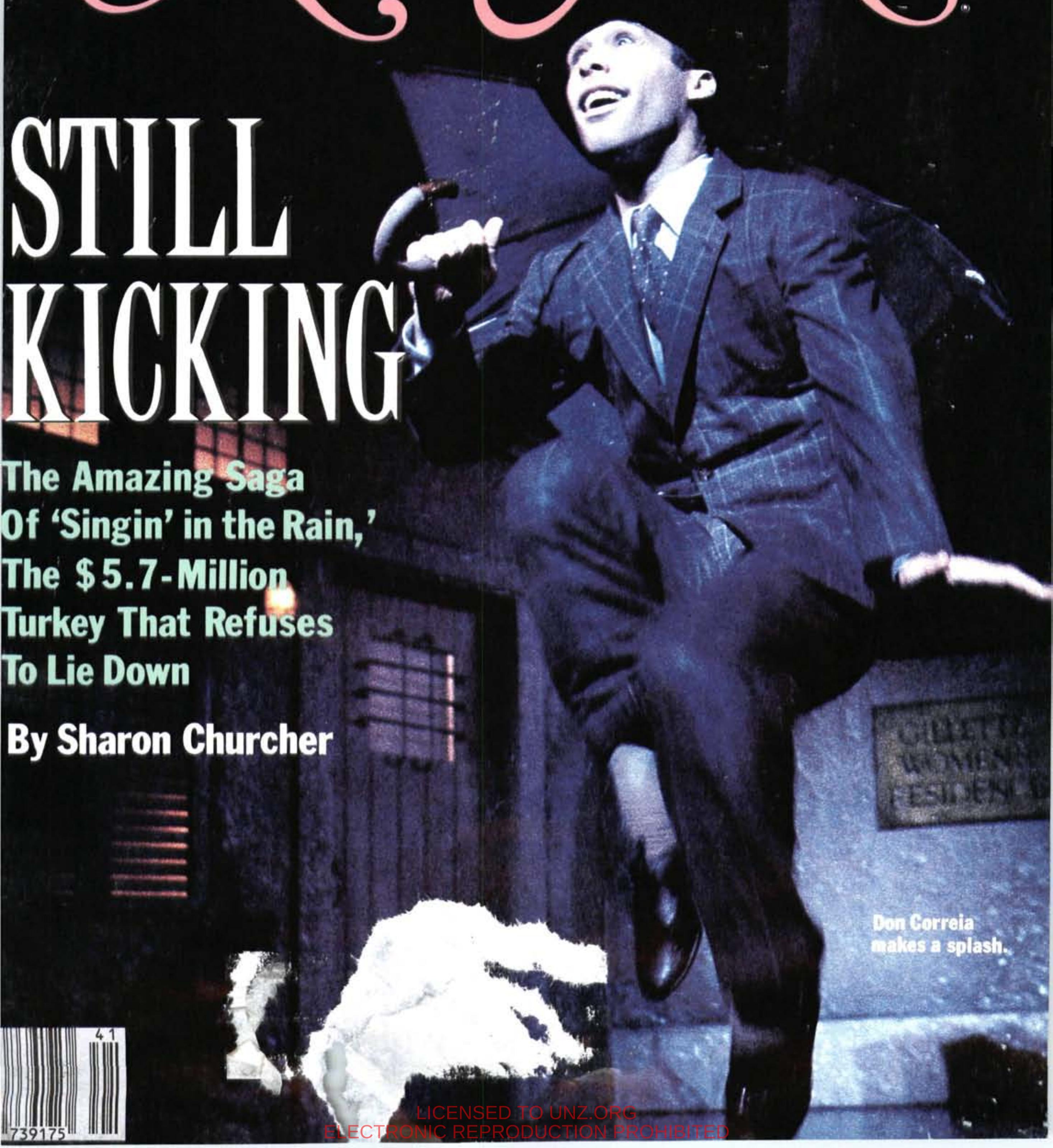
THE GREAT CHINATOWN BANK FAILURE, BY DANIEL BURSTEIN

PERRI KLASS REALLY HAS IT ALL, BY DINITIA SMITH

NEW YORK



STILL KICKING

The Amazing Saga Of 'Singin' in the Rain,' The $5.7-Million Turkey That Refuses To Lie Down

By Sharon Churcher

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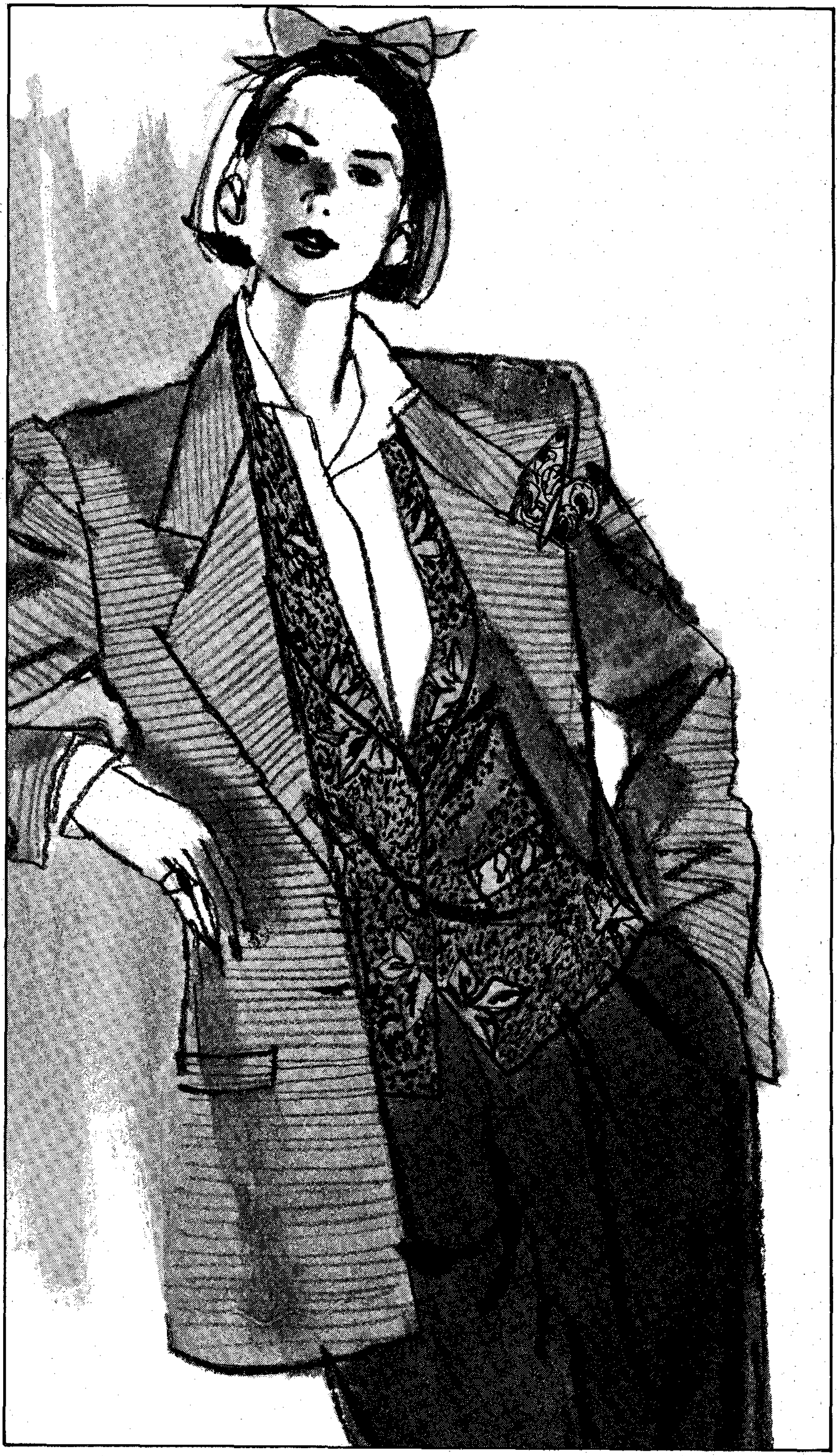

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40 Still Kicking

BY SHARON CHURCHER

On July 2, *Singin' in the Rain* opened on Broadway to dismal reviews. To date, the Twyla Tharp-directed musical has gone through a series of writers (including Betty Comden and Adolph Green, who wrote the original), three press agents, one life-size steam locomotive, and about $5.7 million. But producers Lois and Maurice Rosenfield have refused to close it. And backed by television advertising, old-time press-agentry, and Liz Smith, the show has survived. "Call this the miracle on 51st Street," says Maurice Rosenfield.

48 Paper Dreams

BY DANIEL BURSTEIN

Chinatown's Golden Pacific bank was the first and the largest Chinese American–owned bank in New York. Many of its customers banked there because they trusted the bank and its president, Joseph Chuang. In 1980, Golden Pacific began selling "yellow certificates," instruments that looked like ordinary certificates of deposit. But when federal investigators audited the bank, they found that its handling of the certificate sales was irregular—and that the deposits may not have been insured. In July, they closed Golden Pacific, and hundreds of people still don't know if they'll get their money back.

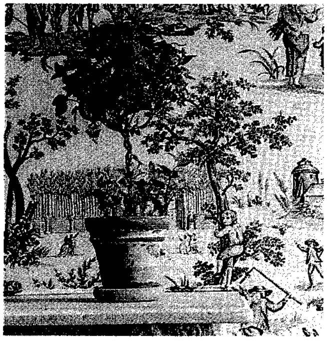
56 Mommie Busiest

BY DINITIA SMITH

Perri Klass, 27, a fourth-year Harvard medical student, is also the winner of two O. Henry Awards for short fiction, a former New York *Times* "Hers" columnist, the author of *Recombinations*, a new novel, and the mother of a twenty-month-old son. At a time when many women wonder about having it all, Klass defies the limits. "Perri is very good at sewing, too," says her boyfriend, Larry Wolff.

64 Jouy to the World

BY MARILYN BETHANY



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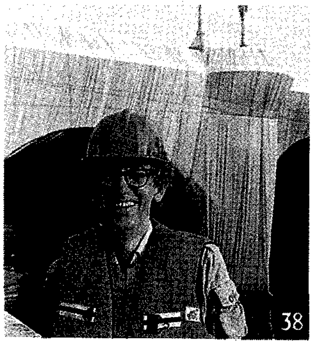

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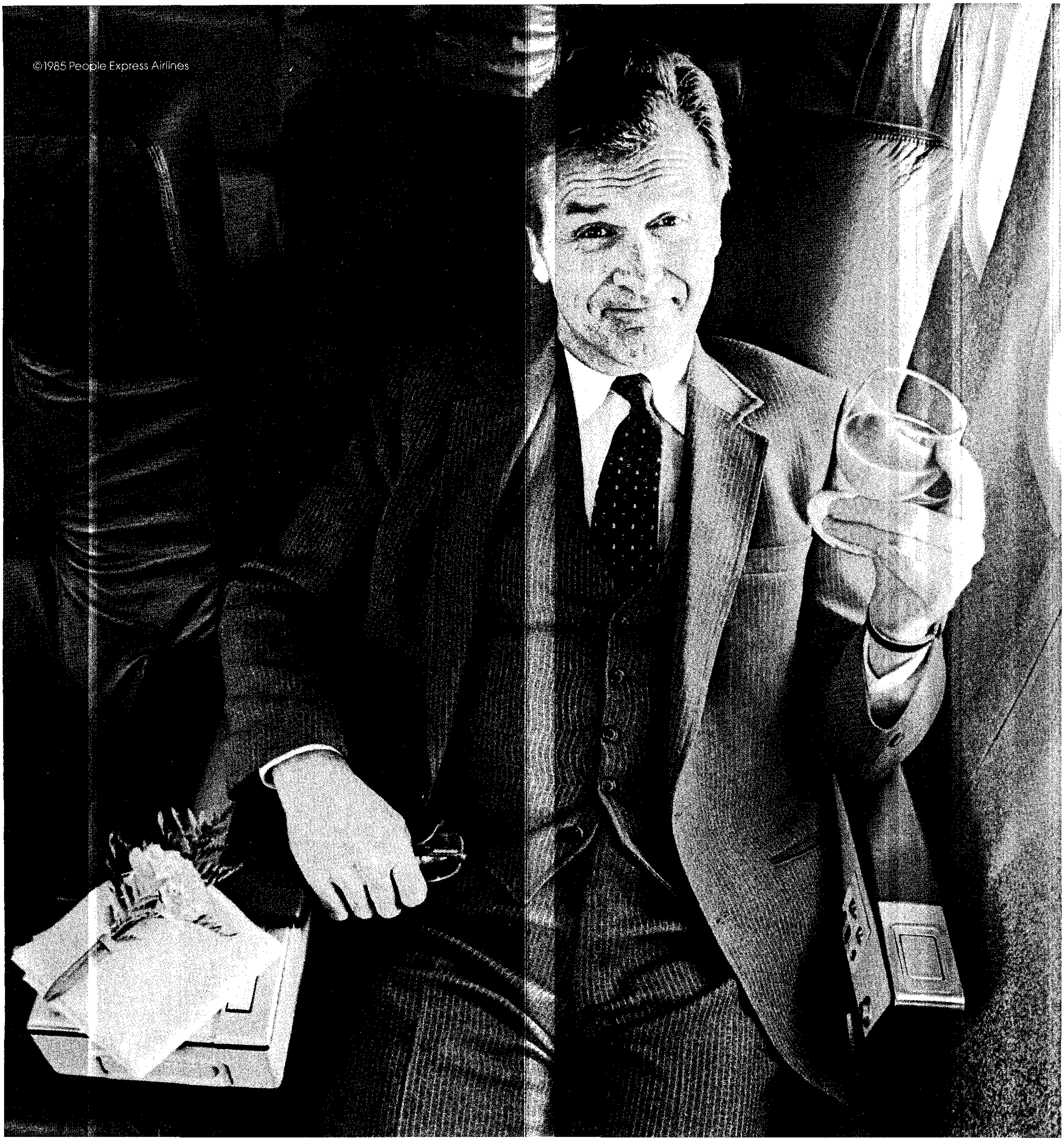

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LETTERS

'Preview' Performance

ANYTIME I SEE SPACE DEVOTED TO JULIE Wilson, I'm delighted and proud, for she, lark by night and plain Mary Lou by day, is a wonderful woman and a devoted friend. Rhoda Koenig's piece ["Fall Preview—Nightlife: Thou Swell, Julie Wilson," September 16] was a tidy valentine to a one-of-a-kind songbird.

Alas, there was an error of omission. Before 1948, but after the Latin Quarter offer, Julie was a vocalist with a big band for a short time. It gave her added experience, to be sure. She was brought to the attention of the bandleader by a song plugger. After she auditioned late one night, the orchestra's manager and the road manager cast one vote aye and one vote nay. The band's press agent broke the tie. And so a singing career started—upward and onward to the St. Regis.

I was glad I stayed around the Terrace Room of the Hotel New Yorker that morning when two men asked me in unison, "Well, what do you think?"

Gary Stevens
Manhattan

CONTRARY TO THE IMPLICATIONS OF Nancy McKeon's "Introducing . . . Ms. Barneys" ["Shopping," September 16], Barneys' relations with the Chelsea community have not been amicable. The store has displaced from their homes more than 170 families over the last twenty years, and driven out numerous local businesses. Barneys relocated the tenants it drove out only after considerable community pressure.

If McKeon had spoken to people active in the Chelsea community (who she thinks are busy pulling up their socks to welcome the new store), she would have got a different impression. Barneys has been the object of numerous community picket lines over the last five years. Instead of "a hymn to every current catchword," as McKeon claims, Barneys' expansion has Chelsea singing the blues.

Gloria Sukenick
Steering committee of
Blockeye-On-Barneys
Manhattan

The Graduates

WINSTON CHURCHILL SAID THAT HE WAS "always in favor of the free press, but sometimes they say quite nasty things."

Silly things, too, *vide* Michael Kramer's gratuitous shot-in-passing at Andrew Stein's alma mater in "Millionaire's Roulette" [September 2]. A stroke of the word processor, and the hard work of more than 3,000 graduates, today's 1,200 undergraduates, and their faculty is demeaned.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Tell it to our ten Fulbright Fellows, our two National Science Foundation Fellowship winners, our Marshall Fellow, and to the 1984 graduate who led a seminar at the Pasteur Institute in Paris ten days after commencement. Tell it to the teachers, doctors, lawyers, research scientists; to the well-established artists, poets, and writers; and to the young entrepreneurs who found their direction at Southampton.

Dennis T. Murphy
Provost, Long Island University
Southampton, N.Y.

Theater of the Absurd

CONCERNING YOUR STORY ON THE (sorry) state of the Portman Theater ["Intelligencer: Portman Theater Takes Wing After All," by Jeanie Kasindorf, September 9], not only did John Portman "get away with throwing a sop at the public" but the City Planning Commission has okayed a sham. Perhaps the commission doesn't know that when a theater is "dark," it is literally dark—there are no lights, no sound, no nothing. All these necessary accoutrements are quite costly to rent. Added to that is the fact that, as a Broadway house, the Portman must employ members of IATSE Local 1 (the stagehands' union)—another huge expense. There are not many nonprofit theaters that could afford to use the Portman on any *one* of the 30 days it is available.

I've been producing shows for a nonprofit theater for the past eight years, and I would be delighted to work in the Portman. But if the offer to nonprofits doesn't include lights, sound, and unions . . . What a sham. I mean a shame.

Bobbie Kraus
Manhattan

For Whom the Phone Rings

BERNICE KANNER'S "INVASION OF THE Robot Callers" ["On Madison Avenue," September 16] proves that we are gluttons for punishment. We *want* noise pollution and invasions of our privacy—and that's just what we're getting on our telephones.

The phone was invented to be useful, but now we are being victimized by it, and according to Kanner, we love it. But there are still a few of us who will add something new to our old skills of "remote-control-TV-commercial-silencing" and "radio off-turning." It is called

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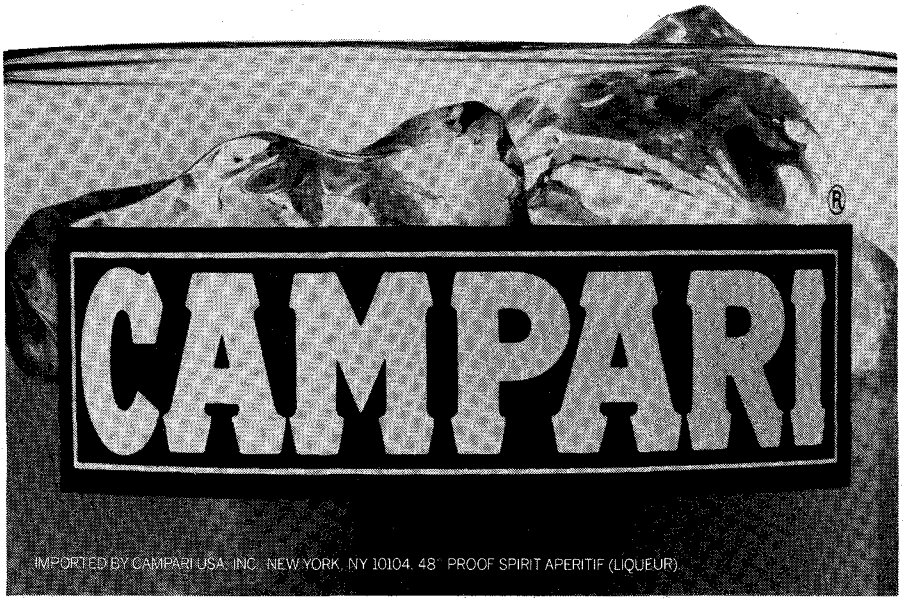

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receiver-slamming. And I intend to practice it until they start climbing in my windows.

Name Withheld
Glens Falls, N.Y.

Model Role

I READ WITH GREAT INTEREST AND APpreciation Peter G. Davis's review of the New York City Opera's *Norma* ["Music: Druid Drudge," August 26]. It was indeed a sacrilege to present this masterpiece of bel canto opera without the appropriate casting and stage direction.

I would like to correct Davis's statement that "perhaps Rosa Ponselle needed fifteen years to prepare for her first *Norma.*" Ponselle was a mere 30 when she first sang Norma at the Met. Fifteen years before that, she was singing in silent-movie houses in Meriden, Connecticut. She came to the Met at 21, a well-known vaudevillian with no previous vocal or operatic experience. She was given only five months to prepare for her operatic debut, opposite Enrico Caruso. She was only seven years into her career when it was decided that she could handle the role. Ponselle signed a contract at 28 and began to study the opera intensively. Several months before the performance, she worked in musical rehearsals with her entire cast and the conductor, Tullio Serafin—something that would send most opera houses into bankruptcy today. She performed the role for four seasons at the Met, with a record twenty performances in the house and ten on the spring tour.

One imagines that Sills would have particularly respected the role of Norma, as it was the great Ponselle who coached her during the early part of her career in perhaps one of her best roles, Massenet's Manon.

Elayne Duke
President, the Rosa Ponselle Foundation
Manhattan

Role Model

IN "THE REAL STAR OF *Dynasty*" [BY Joe Klein, September 2], Esther Shapiro implies that she may have acquired her newfound business acumen by emulating her creation, Blake Carrington. However, I feel that she is more in debt to H. L. Mencken, who said that nobody ever went broke underestimating the taste of the American public.

Janet Bensen
Lewiston, Maine

The Great Illustrator

KAY LARSON'S PIECE ON FRANCIS BACON ["Art: Tedious Torture," August 12] absolutely crystallized for me years of vague apprehension about "this great artist." He is indeed an illustrator. Thank you very much for this superb insight.

Robert Peter Miller
Manhattan

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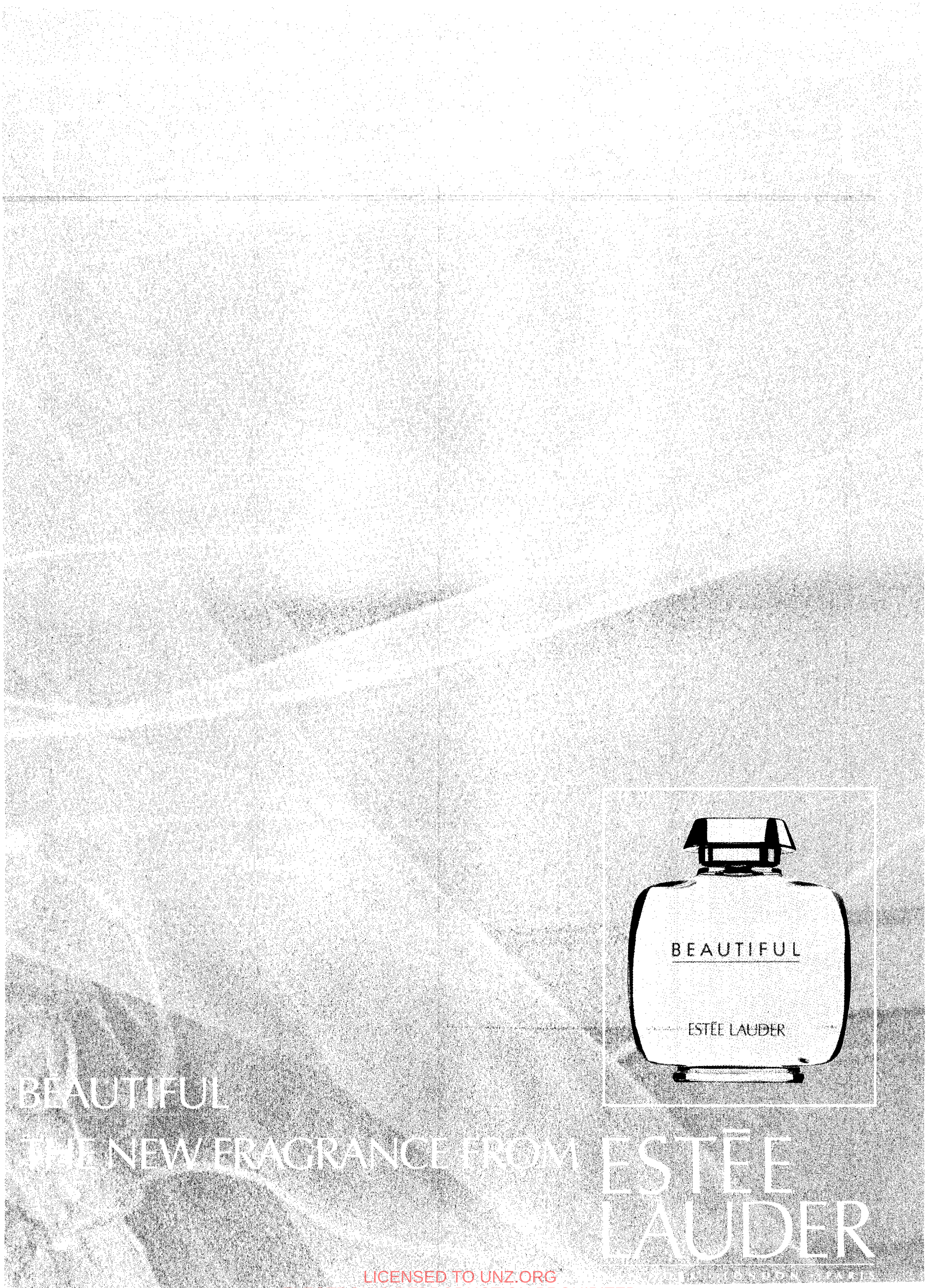
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

A 'COUP' FOR THE GUV...WENNER'S MISALLIANCE...MIX AND MATCH AT MGM

FRIENDLY SIGNS OF CUOMO TIMES

The Democratic Congressional Campaign Committee has signed up Governor Cuomo as their direct-mail "signator" to help them raise money for 1986 congressional candidates. It is what one Democratic direct-mail expert calls "a real coup" for Cuomo, who is, so far, the only Democrat mentioned as a possible 1988 presidential candidate to have been asked by the committee to sign a fund-raising letter. Although the committee refused to say how much Cuomo's letters have raised, it says they are doing very well.

The letters do two important things for Cuomo. They generate a lot of goodwill with potential 1988 convention delegates who will be working for those congressional candidates in 1986. And they will help him raise funds from the same people. "The basic science of direct mail is that once a person gives, they're going to give again and again and again," explains David Dahl of the Democratic Senatorial Campaign Committee, which has not used Cuomo's name. "These letters get his name in the marketplace so he can later go back to these same people to do fund-raising."

CUOMO

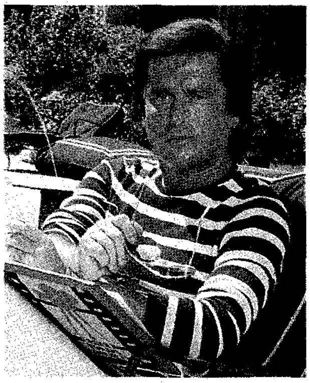
SURFACING ANCHOR

Despite denials by WABC that the station had been talking to NBC News Chicago correspondent Mary Nissenson about an anchor spot ("Intelligencer," October 7), Channel 7's news director, Bill Applegate, has hired Nissenson to anchor an *Eyewitness News* show. Expect to see the three-year NBC veteran by November.

TURNER WOOING BOB EVANS

Don't believe those official statements out of MGM that "it is Ted Turner's present intention to keep President and Chief Executive Officer Alan Ladd, Jr." Shortly after Turner first met with Ladd and his production executives on MGM's Culver City, California, lot, he placed a call to *Cotton Club* producer and former Paramount studio chief Bob Evans and offered him Laddie's job.

Evans's friends say they doubt the unlikely pairing of Turner and Evans will ever take place. "He's run a studio," one says, "and he's always said he wouldn't do it again."



EVANS

JANN'S FOUNDATION: WHERE'S THE CASH?

Jann Wenner's National Alliance Against Violence, the nonprofit foundation he set up after John Lennon's death, has fallen apart amid the kind of squabbling that so often marks Wenner's relationships (*New York*, February 25). Its former executive director, Betsy Gotbaum, left last spring and has since been demanding an accounting from Wenner about what he has done with $215,000 of the $450,000 that she received from twenty foundations and corporations, including Reader's Digest and Exxon, and such prominent New Yorkers as Oscar de la Renta and Annette Reed.

In addition to raising funds for the Alliance, Gotbaum (the wife of labor leader Victor Gotbaum) set up anti-handgun education projects in police departments and public schools around the country, using a film narrated by Alliance board member Michael Douglas. "The Alliance collapsed because it was going nowhere and the board of directors wasn't satisfied," Wenner says.

Gotbaum has a different version. "Everything was fine until the fall of 1984, when Jann started losing interest," she says. "He was spending all his time worrying about making *Perfect*, and he and I just weren't getting along. So he asked the board to close down my office. When he couldn't get the board to do it, I left. I didn't want to fight. I didn't want anything to do with him. It was horrendous. But I do want to know where all that money went."

Wenner says that he has turned $50,000 of it over to the Washington-based Foundation for Handgun Education. "We're holding the rest until we decide what to do with it," he says.

WENNER

MAKING PEACE WITH HELEN HAYES

Guess who's coming to dinner at the Times Square Marriott Marquis. Helen Hayes and members of the Actors' Fund—some of the same people who fought the demolition of the Helen Hayes and Morosco theaters, which were leveled to make room for the hotel.

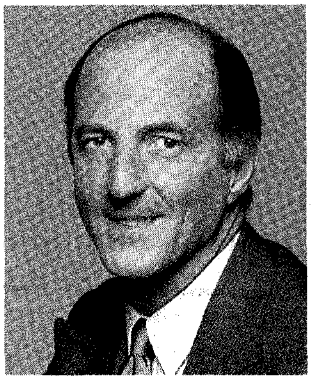
Hayes is to be honored at two parties at the Marriott in the coming weeks, and that, along with an Actors' Fund party this week, has Actors' Equity and Save the Theatres members up in arms. Save the Theatres vice-chair Colleen Dewhurst says, "I won't set foot in the hotel until the city guarantees another horror like the razing of theaters can't happen again—

Photographs: top, Larry Williams; center, Robert Trippett/Sipa/Special Features; bottom, Chris Gulker/Gamma-Liaison.

DONGHIA'S LEGACY...MAUDE ON SALE...O.S.S. ANTICS...A 'GOLDEN' DEAL

HAYES

THE GOLDEN GIRLS



DONGHIA

and we're asking the Fund to do the same."

Dewhurst and the board of directors of Actors' Equity argue that if the members of the Broadway community are portrayed as welcoming the hotel, they can never hope to get landmark designation for the 42 theaters now under review by the Landmarks Preservation Commission.

Not true, says Franklyn Lenthall of the Friends of the Theatre Collection at the Museum of the City of New York, which is sponsoring a November award luncheon for Hayes at the Marriott. "We want to protect the theaters, but it certainly won't help to boycott the Marriott. Hayes hasn't voiced any concerns."

……

WHAT DONGHIA LEFT BEHIND

A fight over the celebrity clients of the late interior designer Angelo Donghia has ended up in State Supreme Court, where Judge Arthur Blyn has issued a preliminary injunction prohibiting Donghia's former designer, Timothy Macdonald, from finishing projects started for Ralph Lauren, Neil Simon, Barbara Walters, and others.

Donghia Associates, Inc., filed a lawsuit charging that Macdonald, who opened his own company in June, stole drawings and tried to woo away several of the firm's residential clients. Macdonald contends that he directed virtually all of the firm's home-design business for the past two years, and he denies any wrongdoing.

Macdonald is appealing Blyn's order that he not talk to Donghia clients who have unfinished projects. "They didn't pay all that money to have some junior designer at Donghia do what I started," he says.

RUTH GORDON'S GLORIOUS RAGS

Memorabilia from Ruth Gordon's 70 years on stage, screen, and television, including the down jacket she wore as her legendary character Maude, will be sold off by William Doyle Galleries next February at an auction that, according to Doyle, "will rival Gloria Swanson's." About 700 items will be up for sale, including furs and doll clothes Gordon had kept since childhood.

……

FROM *HILL STREET* TO THE SECRET WAR

MTM Enterprises is trying to persuade NBC to give the go-ahead on a show even more ambitious than MTM's *St. Elsewhere* and *Hill Street Blues*. The show would follow the exploits of spies working for the Office of Strategic Services (the predecessor of the CIA) in Europe during World War II. MTM is considering spending $1.5 million to buy the National Film Studios of Ireland, where they hope to shoot the series.

MTM has already made a two-hour pilot starring Hal Holbrook and Ray Sharkey. "We've looked at a rough cut of it," says NBC series programs senior vice-president Warren Littlefield, "and once we see the final cut, we'll decide whether to commit."

……

PARKS PARTING

After eleven years of fighting developers' proposals to build in, over, and under New York's parks, the executive director of the Parks Council, a vigorous civic watchdog group, is leaving to join a real-estate marketing firm. But, insists Jeannette Bamford, as an executive at Gilbert, Charles and Beylen, "I'm not going to be building over any parks. You think after working all this time for a better New York I'd go the other direction?"

……

FIRST AIDS PAC FORMED

The first AIDS political-action committee has been formed in Washington by gay activists. The Act On AIDS PAC will raise money for candidates who support AIDS research. Those to receive money include New York congressmen Bill Green and Ted Weiss.

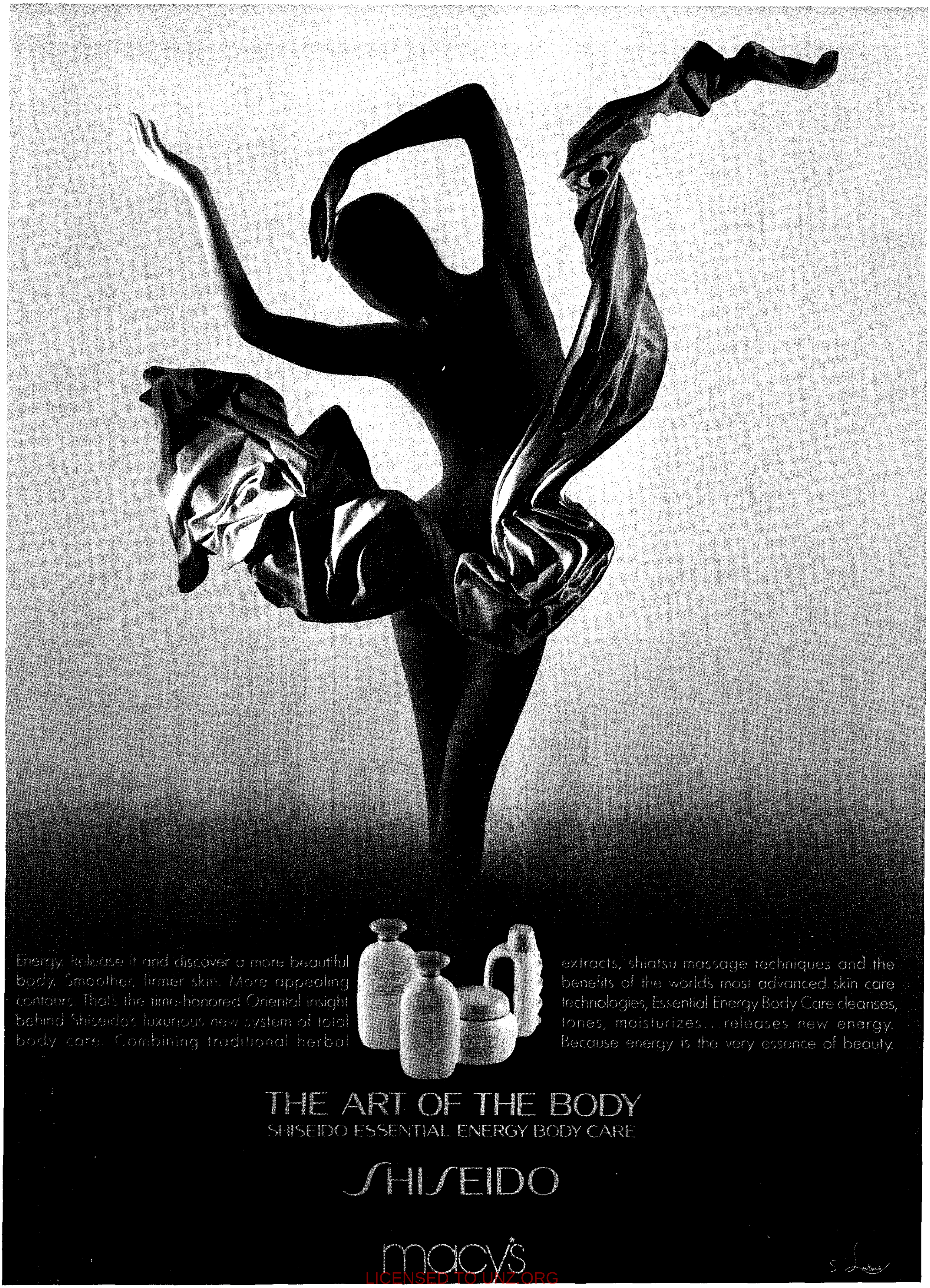
……

GETTING THEIR WAY WITH *GOLDEN GIRLS*

It's beginning to look as if Michael Eisner's first real hit since he left Paramount to run Disney studios will not be a movie at all, but the sitcom *The Golden Girls*, which in the heady world of TV syndication may eventually gross as much as $300 million. If so, it will not be because *Golden Girls* executive producer Paul Junger Witt wanted to make the TV show for Disney, but because he wanted to make movies.

Witt and Eisner created an unusual deal in which Witt—who has a history of television hits to his credit (*The Partridge Family*, *Soap*, and *Benson*)—agreed to give Eisner a piece of *Golden Girls*, as well as the right to distribute it. In exchange, Witt—whose only film credit is the virtually unknown *First Born*—got the kind of film production deal at Disney that usually producers with two or three film hits to their credit get. "It was impossible to get a favorable movie deal," Witt says. "I'd been complaining to my agents, but their hands were tied. So I used the leverage that I had with *Golden Girls*."

Photographs: top, Ben Weaver/Camera 5; bottom, Kenn Duncan.



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The Bottom Line/Dan Dorfman

WHAT DID THEY KNOW, AND WHEN DID THEY KNOW IT?

Feasting on General Foods

HOW'D YOU LIKE TO MAKE AN $85-MILlion profit, or about a 42-point gain, on a stock you've held for just a few months?

Forstmann-Leff Associates, a $3.5-billion New York–based money-management firm, achieved that super-feat just last Tuesday, when it unloaded 2 million shares of one of the stock market's biggest 1985 winners—General Foods. The shares of the $9-billion food giant had shot up from a 1984 close of 55⅞ to a recent high of 118½, the biggest chunk of that gain coming amid rumors of a takeover bid by Philip Morris. The offer finally came on September 27, with GF agreeing to a $5.75-billion takeover, which works out to $120 a share.

Forstmann-Leff bought 720,800 shares in the second quarter and boosted its holdings to 2 million shares in the third quarter. It bought all the shares at between 75 and 77 and sold them at 118⅜ and 118½.

Forstmann-Leff's killing on GF was by no means an isolated case: Others also cleaned up on the deal, rumors of which had been making the rounds since late spring. And that raises some intriguing questions: Who, like Forstmann-Leff, was lucky enough or skillful enough—call it what you will—to have bought the stock recently, before the first public disclosure of the GF offer? Did any of these buyers have inside information? And by the same token, who blundered by selling GF shares shortly before the disclosure?

The first public announcement came on September 24, when GF disclosed an unsolicited bid from a company it didn't identify. In response, GF shares shot up 16⅝ that day, to 101½. The price of the initial Philip Morris bid was never officially disclosed, but sources tell me it was $111 a share.

The winners have a lot to gloat about, but some may also have a bit of explaining to do. I've learned that the Securities and Exchange Commission is already examining trading in the stock prior to the announcement of the deal.

Clearly there was a leak somewhere, since GF's stock rose steadily before the announcement. At the end of March, it was 60⅜; at the end of May, it was 69½. It wasn't until June 21, with the stock already at 74, that the public first learned—through a Dow Jones news report—of rumors that Philip Morris might be interested in acquiring GF. On the same day, Reuters carried a similar report, and GF shares ran up in that session to 82⅜. To believe that the big run-up in the stock prior to the June 21 report occurred without somebody's using inside information is to believe in fairy tales.

Another indication that somebody knew something was the ferocious trading activity in GF shares in the third quarter alone, before the official September 24 announcement from GF. Indata, which monitors purchases and sales of over $150 billion worth of institutional assets, says that nearly 1 billion shares changed hands in that third-quarter period. That's more than twenty times GF's total outstanding shares of about 46 million.

Brokerage firms are not about to reveal the names of clients who bought GF shares or options before the public disclosure. But there *is* one public source for certain GF transactions—the institutional purchases or sales as reported in quarterly filings with the SEC.

Such filings are monitored by *Spectrum,* a publication of CDA Investment Technologies, Inc., of Silver Spring, Maryland. That outfit gave us a rundown of who bought and sold the most GF shares in the second quarter (see chart).

The winners strongly denied having acted on inside information. Several said they had recently developed a more positive outlook toward food stocks, following a couple of big takeovers in the field—Nabisco by R.J. Reynolds Industries and Carnation by Nestlé. Some cited a stronger earnings trend at GF, a company buyback program of 3 million of its shares (the firm has already repurchased about 1 million), predictable growth in a slow economic environment, a big cash flow, and undervalued assets.

Indeed, each one of these factors was cited by William Harnisch, managing partner of Forstmann-Leff, which bought the most GF shares in the second quarter. "We didn't buy on any takeover rumors, but solely on fundamentals, and we did a damn good job of analysis," Harnisch tells me. "We saw an earnings breakout from new product introductions in recent years—and, based on our earnings forecasts of $7.30 a share in fiscal 1986 and $8.10 in fiscal '87, there was little risk in the stock. We also saw the possibility of a major restructuring, such as an even bigger buyback of its shares because of a huge cash flow of possibly $2 billion over the next five years. To me," says Harnisch, "it looked like a $100 to $110 stock."

During the second quarter, GF shares ranged from 60½ to 81. If one assumes that Rosenberg Capital Management—the second-largest buyer of GF shares in the second quarter (342,150 shares)—purchased its stock at a mid-price of 70 and sold it at the takeover price of 120, the firm would have made a profit of over $17 million.

"We lucked out," says Claude Rosenberg, senior partner of the $5-billion San Francisco–based money-management firm. "We were right for the wrong reason. We saw value there, but we didn't expect a takeover." Ed Derkum, a partner in the firm, went on to say that "we wanted

TIMING WAS OF THE ESSENCE

Biggest Second-Quarter Purchases

Firm	Shares Bought	Resulting Position
Forstmann-Leff Associates	720,800	720,800
Rosenberg Capital Mgmt.	342,150	342,150
Mellon Bank	321,621	611,633
Kemper Financial Services	311,300	311,300
Ivan Boesky	166,000	166,000
Aetna Life	163,500	168,950
Bank of America	110,120	298,178
Bear Stearns	108,665	108,665
Strong/Corneliuson	90,000	90,000
Commonwealth Edison Fund	85,200	82,500
First Pennsylvania Corp.	79,700	175,728
Exxon	70,000	150,400

Biggest Second-Quarter Sales

Firm	Shares Sold	Resulting Position
Wisconsin Investment Board	1,500,000	0
Cigna Corporation	265,300	57,000
Brown Brothers Harriman	254,620	477,418
CMB Investment Counselors	208,900	6,900
Centerre Bancorp	177,380	183,474
Texas Teachers Retirement	175,000	159,600
College Retirement Equities	146,300	579,500
Allstate Insurance	54,200	54,300

SOURCE: *Spectrum,* a publication of CDA Investment Technologies, Inc., Silver Spring, Maryland.

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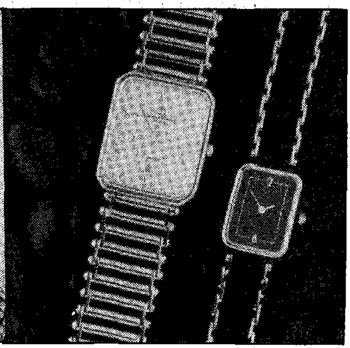

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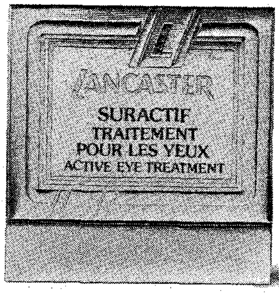

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a bigger exposure in food stocks after Reynolds took Nabisco and the company [GF] seemed to be turning around."

Other big buyers in the second quarter included Mellon Bank (321,621); Kemper Financial Services (311,300); arbitrageur Ivan Boesky (166,000), who has an uncanny knack for making big scores on takeovers; Aetna Life (163,500); Bank of America (110,120); and the brokerage firm of Bear Stearns (108,665).

Boesky clearly didn't want to talk. After his secretary told him I was calling, he inadvertently picked up the wrong phone and said, "Tell him I'm not here." And with that, he hung up. Alan "Ace" Greenberg, Bear Stearns's managing partner, was somewhat more responsive, but only to say he wouldn't discuss the GF purchases.

The biggest loser on the GF bonanza was none other than the state of Wisconsin. The Wisconsin Investment Board, which manages the pension funds of the state's employees, sold its entire position in the second quarter—1.5 million shares. Figuring an average selling price of 70, that means Wisconsin's state employees lost $75 million.

"It wasn't one of my better decisions," says Jim Severance, the portfolio manager who sold the stock. "I was profoundly embarrassed, but we thought the stock was fully priced." What made it a doubly bad decision was that Severance put the money into capital goods and technology stocks—the very stocks that have since been lagging the market.

Other big sellers included insurance giant Cigna Corporation (265,300 shares) and the brokerage firm of Brown Brothers Harriman & Company (254,620). CMB Investment Counselors of Los Angeles dumped 208,900 shares at around 70, taking a sizable profit from its original purchase price, in the mid-50s. But portfolio manager Jim Givens told me the firm bought back about 170,000 shares in the mid-70s in the third quarter, after GF takeover speculation rose sharply. "We thought it was fully valued on fundamentals but undervalued on the basis of a takeover," he says. All of the 170,000 recently bought shares have since been sold at an average price of 100.

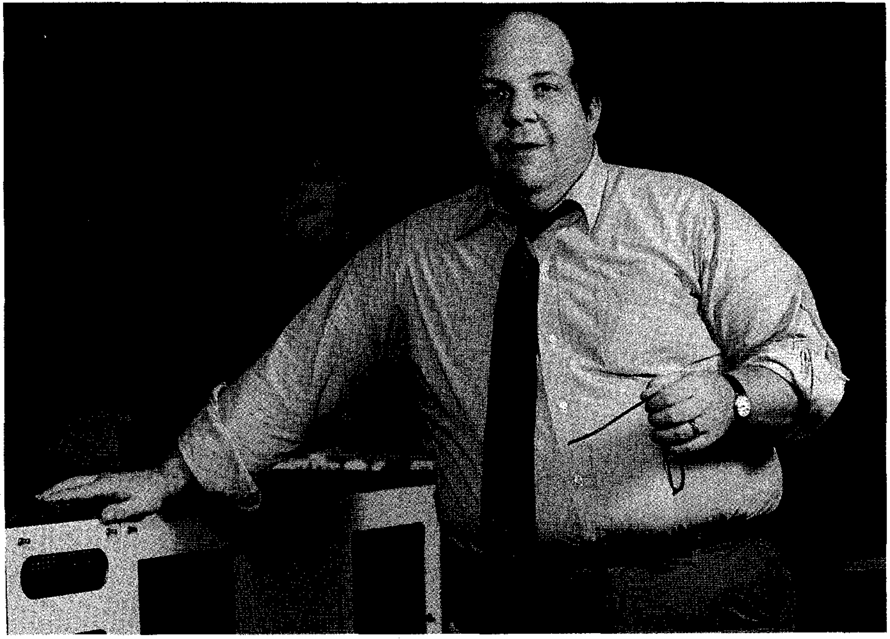
Obviously, CMB likes to play corporate takeover and is apparently good at it, judging from its fast repurchase of a stock it had earlier judged as overpriced. So an obvious question is, Which would be its favorite takeovers? Givens cites CBS, American Cyanamid, Petrie Stores, Time Inc., and Sterling Drug.

One final loser: the Allstate Insurance subsidiary of Sears. It sold about half its 108,500 GF shares in the second quarter. Though selling them at a profit, Allstate—figure an average selling price of 70—blew an additional profit of over $2.7 million. ■

Media/Edwin Diamond

CHANNEL 4'S LOCAL HERO

Top-Rated News



MASTER OF TABLOID VIDEO: *Jerry Nachman in the Channel 4 newsroom.*

JERRY NACHMAN, 39, SITS IN HIS OFFICE in Rockefeller Center, spinning fantasies about journalism in the "old" New York. "I envy the thirties," he says. "Reporters with show 'goils,' a table at the Stork, Lepke surrendering to Winchell. . . ."

Nachman, the news director of WNBC-TV Channel 4, is so attached to his thirties dream that he refers to his 5, 6, and 11 P.M. broadcasts as the Home, Late, and Bulldog editions—television homage to the days when nearly a dozen New York papers replated their news pages throughout the day. But for all the nostalgia, Nachman is doing very well in the video age. For the first time in seventeen years, all of Channel 4's news programs have led in the Nielsen and the Arbitron ratings against their network-owned competition on WABC's Channel 7 and WCBS's Channel 2. "Our authenticity is the key," Nachman says.

Besides Nachman, a lot of other people think of New York television news shows in authentic, 1930s-tabloid terms. Unlike Nachman, though, they don't consider that complimentary. Local evening, night, and late-night news programs on TV have, in fact, taken the place of the old-time, competing street papers. While the upper end of the upscale crowd buys the *Times*, the *Wall Street Journal*, and the weekly magazines, and while the *Post* and the *News* fight for middle-class readers, an older, less mobile, more blue-collar audience has turned almost entirely to television for its news. "Newspapers ceased to be our competition years ago," says Carl "Bud" Carey, Channel 4's vice-president and general manager, and one of Nachman's bosses. The way Channel 4, the also-ran station for most of the 1970s, managed to win over this 1980s news audience tells a great deal about both the constancies of tabloid TV and its New York viewers.

The classic tabloid style—with its focus on crime, natural disasters, celebrities, and human interest—has been all but inevitable for local TV news in New York. The area TV news must cover is so vast—26 million people spread over three different states—that continuing, in-depth, *serious* attention can't be given to most stories. The viewer in Freeport is not going to care much about the New Jersey gubernatorial race. "To appeal to an audience in Manhattan, Queens, and Connecticut, they have to look for the most murderous murder or the most pathetic street person," says an out-of-town news director who doesn't have the New York problem in his market.

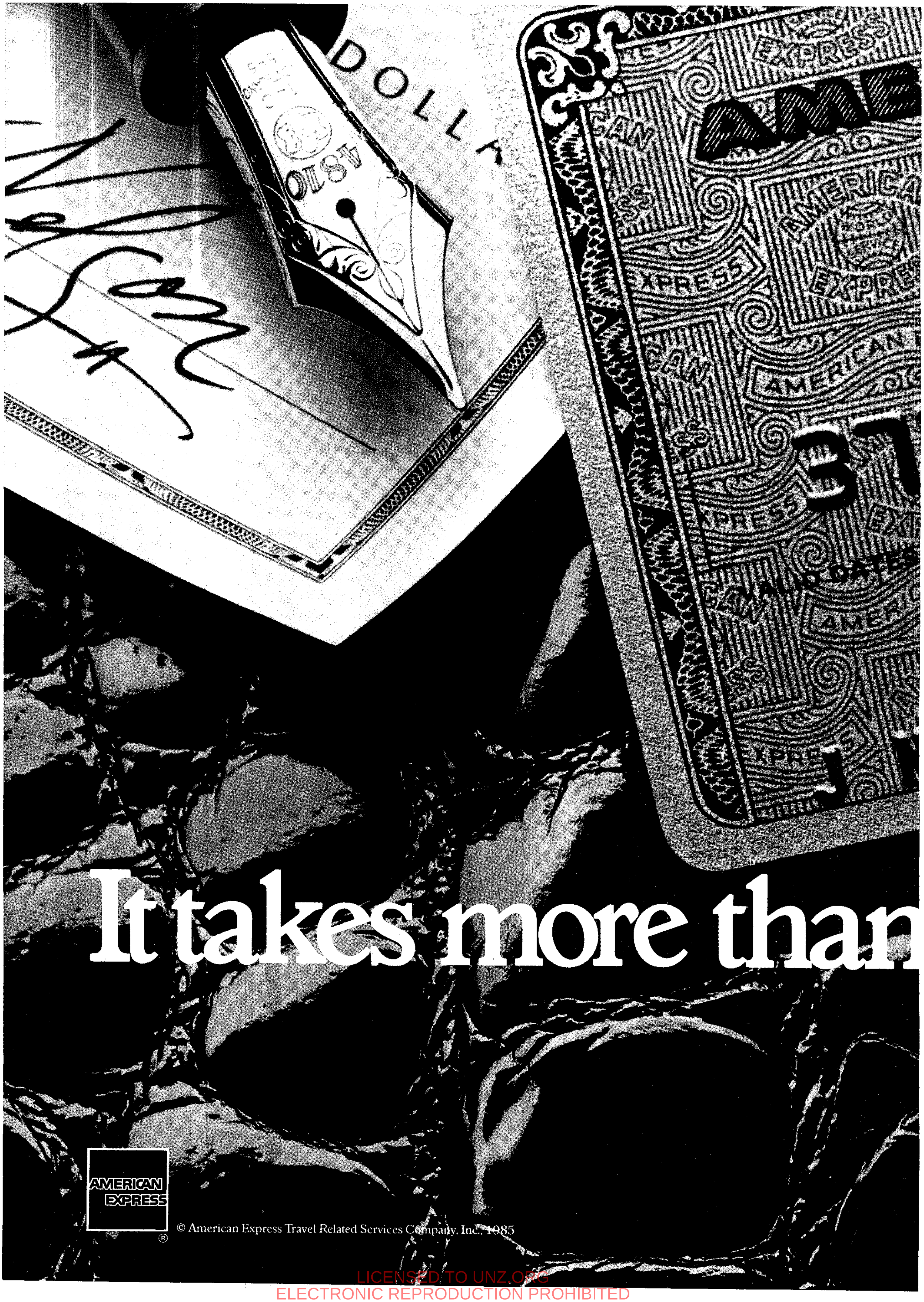
The example of Hurricane Gloria provides the most recent, and most vivid, exception to prove the rule of New York television. Because Gloria had such wide-ranging importance, Nachman and his opposite numbers at Channels 2 and 7 were able to give it the intense coverage it deserved. Over 1 million additional viewers joined the tri-state audience of almost 2 million that normally watches the three network newscasts at 6 P.M. They all were exceptionally well served. On the Friday Gloria hit, Channel 4 began broadcasting live coverage at 6:30 A.M. and stayed with the story until 2 P.M., bringing in pictures by microwave and satellite, switching to one or another of the eighteen crews Nachman had deployed from Atlantic City, New Jersey, to Bridgeport, Connecticut. It was the kind of resourceful technical performance television can give when the news demands it, and viewers responded: The largest share of them, regulars and new tune-ins, watched Channel 4.

Day to day, however, technology normally serves matters of lighter weight. After Gloria left town, Channel 4 was interviewing the Cavanaugh family of Islip, asking who would get the first shower when LILCO got the water pump going again. This type of human-interest TV news evolved gradually. As late as 1968, NBC News dominated the national and local markets with its dignified *distanced* news, delivered as if from Olympus. The 1970s, in the New York market and in bigger cities around the country, belonged to the *Eyewitness News* team—earthy types who promised "warmth" and "involvement." At its worst, the news was cosmeticized—happy talk, "eyewitness" news—"$35 haircuts on 10-cent heads," the line went. At best, it was Geraldo Rivera, engagé, bigger than life, at Willowbrook on Channel 7.

While WABC's *Eyewitness News* moved up in the New York ratings, WCBS bobbed along more or less on an even keel—"Captain" Jim Jensen, with the demeanor of a seasoned skipper, has been the Channel 2 anchor since 1964, and through the years, WCBS local news continued to produce a reasonably respectable broadcast. WNBC, meanwhile, hit bottom. In one now-famous ratings book of the early seventies, Channel 4 news registered an asterisk—signifying no measurable audience. Lee Hanna, who ran news operations at the NBC-owned stations, looked at the asterisks, 1's, and 2's and observed, only half-jokingly, "It was Friday, and our older Jews in the audience went to synagogue."

Channel 4's recovery began in 1974 under Hanna and his news director, Earl Ubell, when WNBC introduced a two-hour newscast at 5 P.M., the first New York station to do so. Hanna and Ubell also took a number of solid journalistic steps, including the addition of an extended reporting piece every night, and

Photograph by David H. Wells.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moved Channel 4 from near-asterisk status to competitive 7's and 8's (as a rule of thumb in New York, each news rating point translates into 100,000 viewers).

The real equalizer, however, came in 1980 when the two-hour Channel 4 news show divided into the celebrity-oriented *Live at Five* and the harder 6 P.M. newscast. With its fast shuffle of "people page" personalities (it was the first station in the U.S. to interview Boy George), *Live at Five* was often put down as "Jive at Five." But it won its time period and helped build the audience for Channel 4's 6 P.M. news. In the last year, NBC's resurgent prime-time programs have similarly boosted Channel 4's 11 P.M. news.

Channel 4's current news supremacy comes with an asterisk of sorts. The margins of victory may be clear (for the 6 P.M. broadcasts, Channel 4 has a 6.9 rating, Channel 7 a 6.3, and Channel 2 a 5.3, according to the most recent monthly ratings books), yet the news audience appears to be not just older and more downscale, but also fixed. By some calculations, the three-network local-news audience has shrunk in recent years. It may be a zero-sum game. "You seem only to gain at someone else's expense," says Ubell, who left NBC to go back on the air for Channel 2. "As a result, small differences take on great significance."

In this zero-sum game, Channel 4's brand of tabloid TV news gains while Channels 2 and 7 lose. The differences that make the margin are due to Channel 4's coherent news view of the New York market and some shrewd promotion.

Nachman's claim to authenticity is, well, authentic. In its tabloid TV story about AIDS in the schoolhouse, Channel 4 was ahead of everybody, print and broadcast. It's easy to mock Nachman's romanticization of journalism (he actually has the *More*-magazine convention poster on his wall: HELLO, SWEETHEART, GET ME REWRITE). But Nachman was a street reporter for eight years; he understands the difference between a medical examiner and a coroner, and he knows that Staten Island's neighborhoods have names, just like Manhattan's.

Most of the elements of Channel 4's success were in place before Nachman arrived a year ago. Since then, he's known how to work with that mix of gender, age, and race that makes for a real–New York on-air appearance, even when some of the people with the Bay Ridge names may be from out of town, and not even Italian. Nachman compensates for the non–New Yorkers; his father lives in Far Rockaway and his brother and uncles in Brooklyn and Union City, and he tells reporters to find stories besides those that "focus on Donald Trump and the bag ladies. . . . My relatives in the diamond district don't get on TV."

One of Channel 4's advantages is that general manager Bud Carey has been on the team since 1982, an eternity for TV management, a world in which executives are dumped at the wavering of a ratings point. Carey and his predecessor, Al Jerome, helped position Channel 4 as the Hometown Station. Channel 4 would recognize that "this is a tough place to survive in, and we're not going to con you with any fairy tales." Before coming to Channel 4, Carey worked for NBC in Los Angeles, which, he says, "is not a tough town, and everybody knows it, so Los Angeles news can be glossy." Channel 4 avoids L.A. gloss, suggesting to viewers how resilient they are just to be living in New York ("if you're watching, you've survived another day of the I.R.T.").

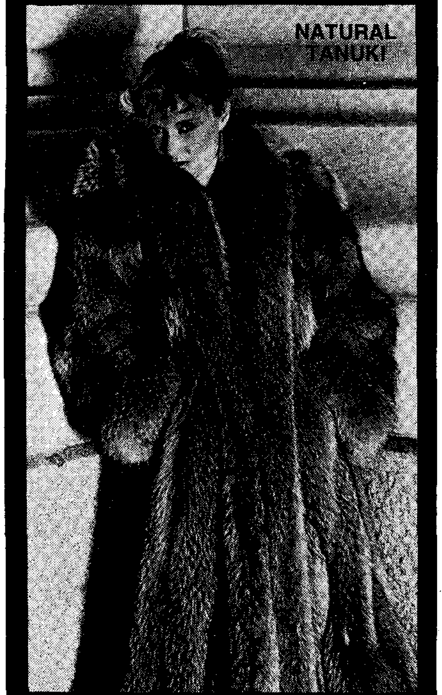
The idea of appealing to the New York market by pointing out how tough things are—"hard talk" rather than "happy talk"—isn't all that new. Mark Monsky at Channel 5 gave a mean-streets look to 5's *10 O'clock News* in the 1970s. Monsky went after "real New York faces"—people who could be believed when they talked. Monsky is now vice-president for news of NBC's five owned stations.

Channel 4 also works the other side of the street, but more subtly, trying not to spring too many surprises on an audience that's basically conservative. TV-news-watching is, as Carey says, a matter of habit. Steadiness and on-air promotion—especially now that NBC's entertainment schedule is so popular—can win over viewers eventually. The occasional stunt or news spectacular can't really increase ratings: The folks tuned to the other channels don't see what you do. But if you do something wrong, you can drive them away. Successful TV news avoids mistakes—Olympian news, sappy talk, gloss in a gritty market. Hundreds of thousands of New York–area viewers have changed news allegiances in recent years as a result of executive misjudgments. Like the cleanup crews after Hurricane Gloria, new management comes in to saw off limbs, haul away debris, and straighten things out. Right now, Channel 7 has a new news director, Bill Applegate, who is just in from Chicago and already hiring and firing and trying to restore heat and light to the ratings.

Nachman, with his landsmen (of whatever land) all over the place, may just be the right tabloid TV newsman in the right tabloid TV job. Right now, he's spinning out another thirties fantasy, a three-star, name-calling press war. Channel 4, he says, is planning to hire an on-air critic to cover New York's print and electronic media, to talk about columnists' salaries, executive-suite intrigue, who's getting fired, circulation losses, sleazy headlines. In short, he wants to cover the news business the way, he says, newspapers cover television.

If you liked the old Winchell, you'll love the new Channel 4. ■

Sdrougias Furs



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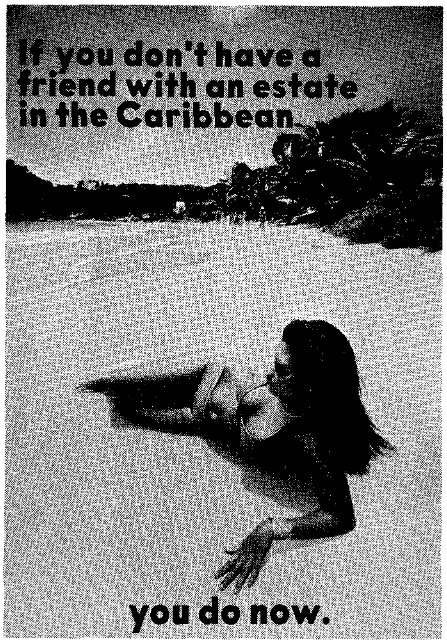
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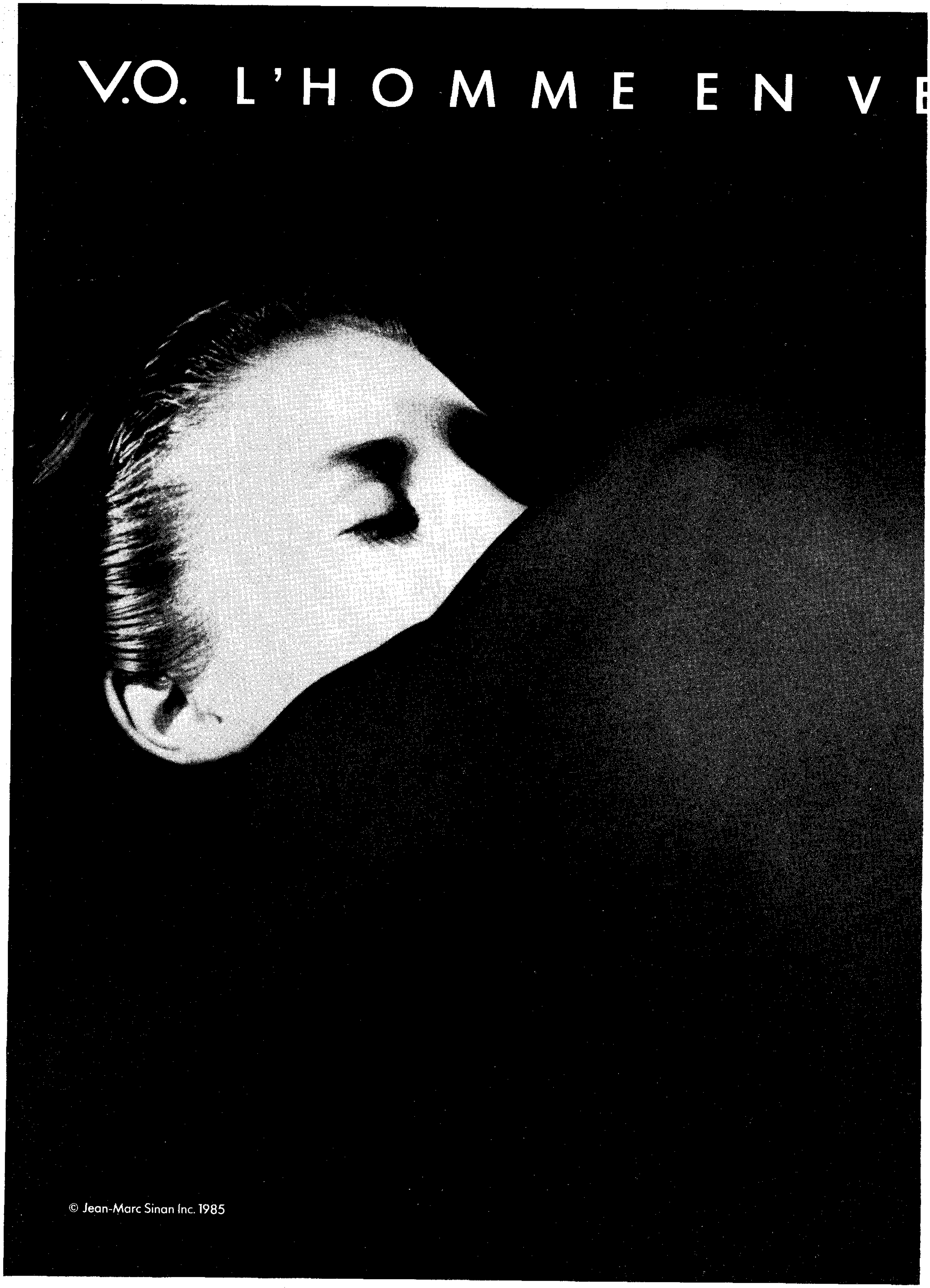
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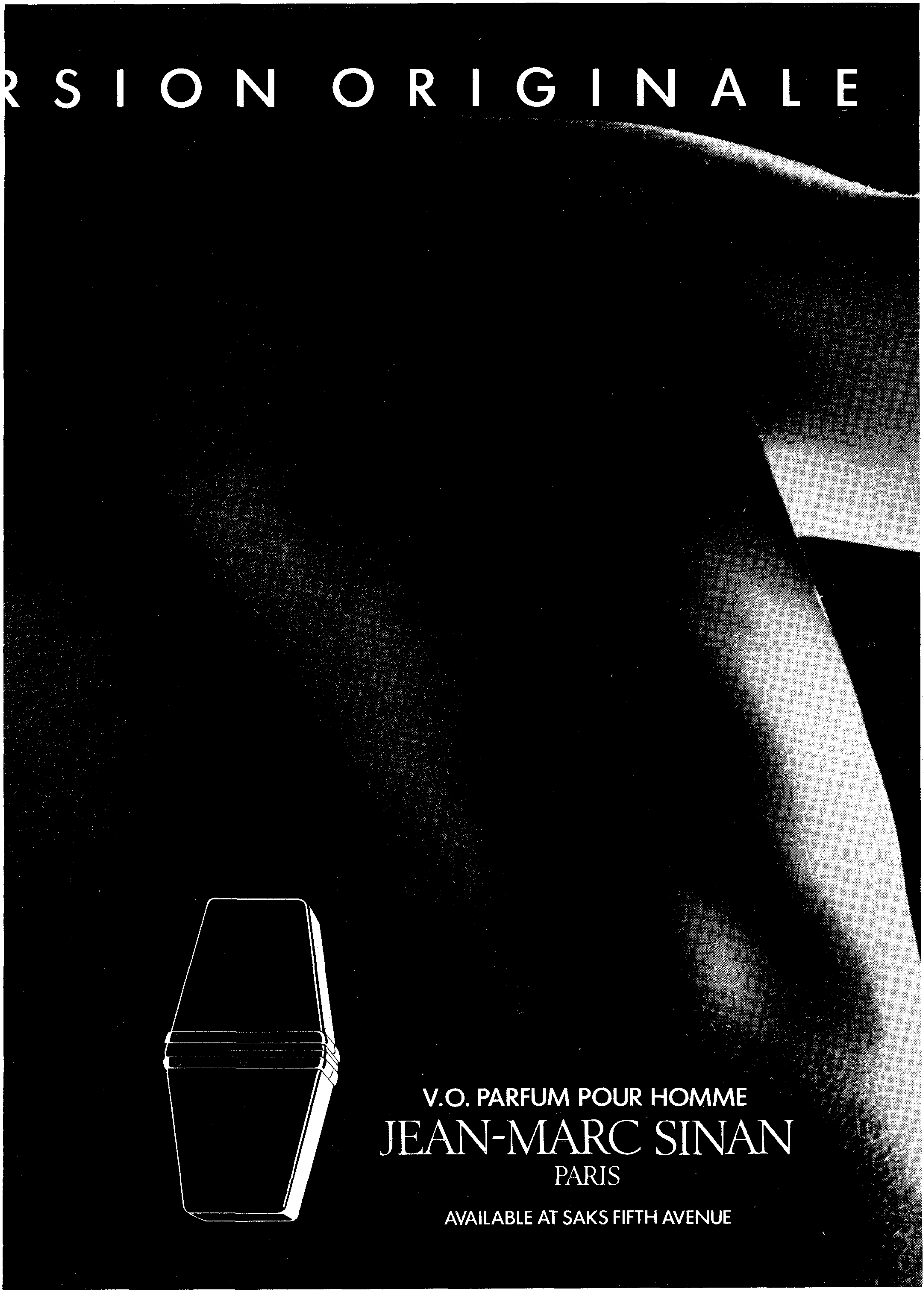
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THE GAP GROWS UP

Jazzing Up the Jean Pool

THE OTHER DAY, WITH THE SOUNDS OF the familiar jingle ringing in my ears, I fell into the Gap on Lexington near 59th and thought I'd fallen into another dimension—or, at the very least, another store.

For the Gap is no longer a sea of gray sweatshirts and blue jeans. Rather, it's awash in fuchsia and royal blue, mint green and periwinkle—the sweaters, vests, shirts, and pants displayed so neatly that, in fact, I thought I'd stumbled into a Benetton.

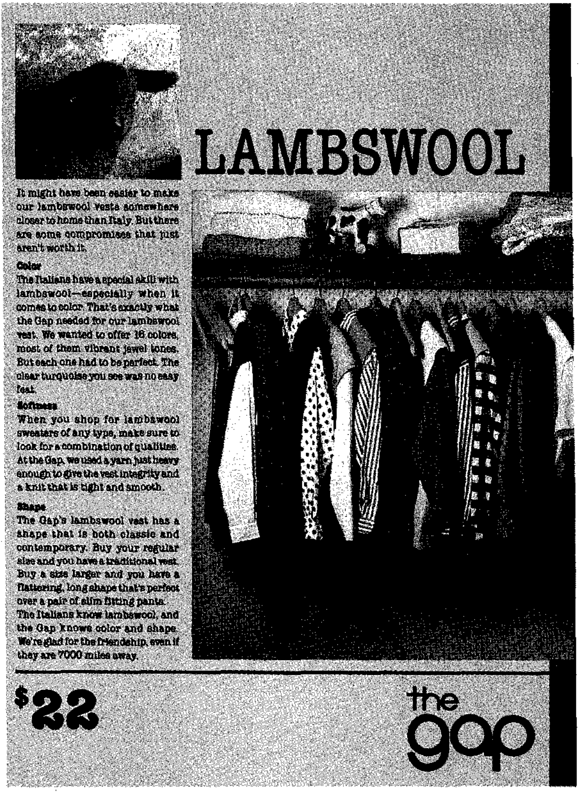
Indeed, that rousingly successful Italian chain stands as the obvious competitor of the newly spruced-up, grown-up Gap. Both offer well-designed, classically styled, modestly priced casual and active sportswear that appeals largely to the baby-boom generation. But whereas Benetton started fresh on these shores, the Gap has had to shake off the albatross of its former self.

The Gap got its start in San Francisco in July 1969, after Donald G. Fisher, then a real-estate developer, tried to exchange a pair of run-of-the-mill Levi's that didn't fit and found that no department store in town had his size in stock. After irritation faded, inspiration struck. Fisher and his wife, Doris, decided to open a store with a name that alluded to the generation gap, and merchandise that appealed to the generation that understood the allusion.

In the beginning, the store stocked Levi's and records, but in no time the denim was outselling the discs. So the concept was modified, and the Gap became a back-to-basics shop with a broad selection of low-priced Levi Strauss clothing and an inventory of every size that was made. By June 1973, there were 36 Gap stores generating $14.7 million in sales. The company went public on May 19, 1976, issuing 1.8 million shares at $12 each. By 1978, it had grown to 286 stores ringing up $206 million in sales.

Those early years were golden ones for the Gap. The casual clothing that the stores sold was the uniform of the day, and the people who bought and wore it—15- to 25-year-olds—were everywhere. Then, too, the enclosed shopping malls where the stores were situated were the leisure-time meeting place for teens and young adults. And at that time, Levi Strauss merchandise was still in limited distribution.

But by the mid-seventies, things had changed. Specialty businesses geared to the gap generation, such as health-food stores and health clubs, had sprung up. Department stores had started spiffing up their juniors departments—even though the number of teenagers had begun to drop—and a growing number of classier discount stores had obtained branded jeans and related clothes through "the gray market." The Gap suddenly faced stiff competition, and its sales began to fall.



LAMBSWOOL

It might have been easier to make our lambswool vests somewhere closer to home than Italy. But there are some compromises that just aren't worth it.

Color

The Italians have a special skill with lambswool—especially when it comes to color. That's exactly what the Gap needed for our lambswool vest. We wanted to offer 16 colors, most of them vibrant jewel tones. But each one had to be perfect. The clear turquoise you see was no easy feat.

Softness

When you shop for lambswool sweaters of any type, make sure to look for a combination of qualities. At the Gap, we used a yarn just heavy enough to give the vest integrity and a knit that is tight and smooth.

Shape

The Gap's lambswool vest has a shape that is both classic and contemporary. Buy your regular size and you have a traditional vest. Buy a size larger and you have a flattering, long shape that's perfect over a pair of slim fitting pants.

The Italians know lambswool, and the Gap knows color and shape. We're glad for the friendship, even if they are 7000 miles away.

$22

the gap

A LITTLE LEARNING: *One of the Gap's chatty new ads.*

Things worsened in the late seventies when larger "jeans supermarkets," such as Miller's Outpost and Wild West Stores, burgeoned in California, home to about 10 percent of the Gap's stores. In 1978, under pressure from the Federal Trade Commission, Levi Strauss agreed not to suggest retail prices for its clothing—and by 1982, it was being sold in Sears, Roebuck and J. C. Penney stores at a cut rate.

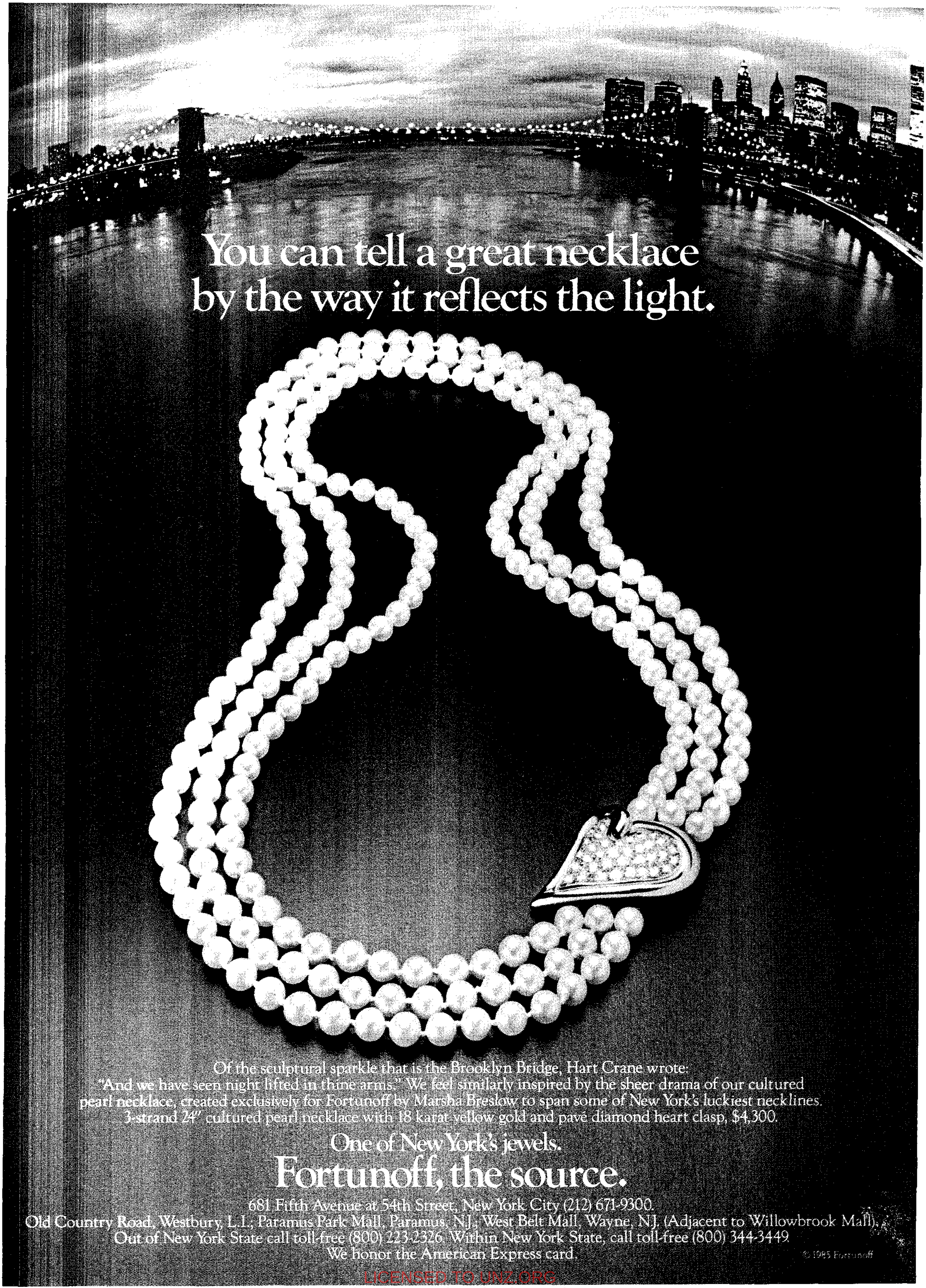
"Branded blue jeans and related tops had become a commodity carried in all types of stores and rarely sold anywhere at a fashion markup," notes Joseph H. Ellis, a retailing analyst at Goldman, Sachs, in a research report. Indeed, they were often sold at a deep discount. Then, too, jeans had become somewhat *outré*. The result: In fiscal 1983, the company's profit margins dropped from the 10 percent-plus levels successful specialty-apparel chains routinely command, to 8.7 percent.

The Gap's management figured early on that the way out of this morass was to modify its merchandising strategy—it began to come on line with private-label casual wear—and to diversify, to snap up stores that appealed to 20- to 35-year-olds, the hot new demographic group on many marketers' minds. So the company bought eight Logo stores and half a dozen You & You stores, plus nine Pants Off and two Brands discount stores—with disappointing results.

The first two fared poorly and were closed in 1979. The other two were merged in 1978 and renamed Tagg's, only to be sold five years later. And the Gap's Ralph Lauren Western Wear division, formed in 1978 to distribute the designer's merchandise to other retailers, was folded in 1979 after losing $5.8 million for the year. The company's one success during this period: the mammoth, freestanding Super Gap stores, which managed to find their own niche despite close name identification with the basic Gap stores.

At the same time, its new merchandise mix wasn't working, either. "The stores began to lose their singular point of view, the mix became oversorted, resulting in higher markdowns and out-of-stocks, and the store décor increasingly began to look outdated," notes Keri Christenfeld, a securities analyst with Montgomery Securities, in a recent report.

Although the Gap's earnings held up—it posted just two dips in the past ten years—its future looked dismal. Drastic action was needed, and in November 1983, Millard "Mickey" Drexler was brought in as president and chief operating officer of the parent company's Gap Stores division. (The Gap also owns the Pottery Barn, the kitchen and housewares emporium; Banana Republic, the casual-safari-wear retailer; and By Design, which sells furniture and household items—but the Gap stores are its main business, expected to contribute over



You can tell a great necklace
by the way it reflects the light.

Of the sculptural sparkle that is the Brooklyn Bridge, Hart Crane wrote:
"And we have seen night lifted in thine arms." We feel similarly inspired by the sheer drama of our cultured
pearl necklace, created exclusively for Fortunoff by Marsha Breslow to span some of New York's luckiest necklines.
3-strand 24" cultured pearl necklace with 18 karat yellow gold and pavé diamond heart clasp, $4,300.

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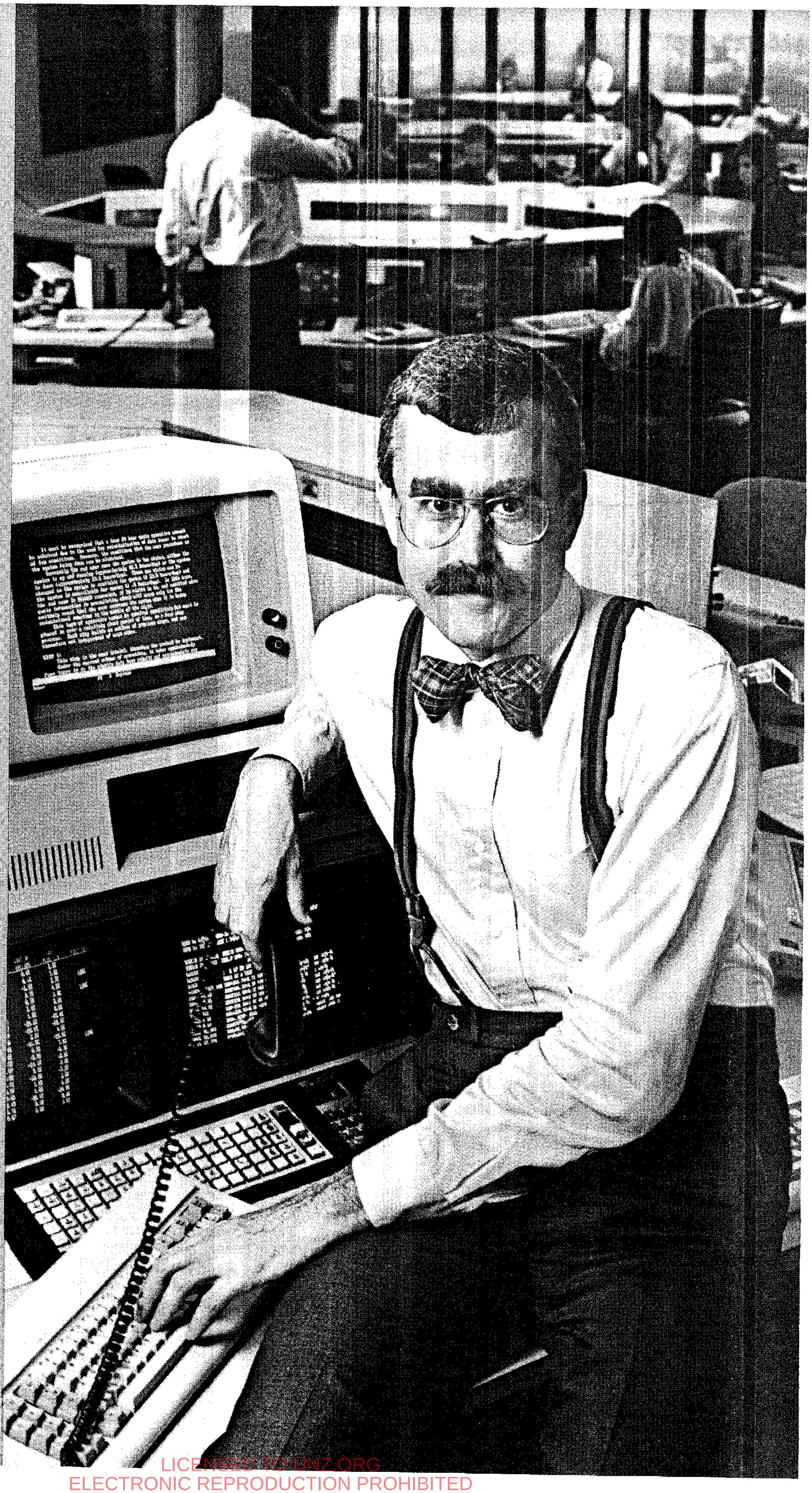

Mr. Greenwood in his Wall Street firm's central trading room.

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"In Shanghai, the toilets are adequate. In China, that's a near miracle."

–THOMAS HOVING *on what to cherish and what to avoid from Guangzhou to Guilin in "China: The Good, Bad, and Ugly"*

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90 percent of total sales in fiscal 1985.)

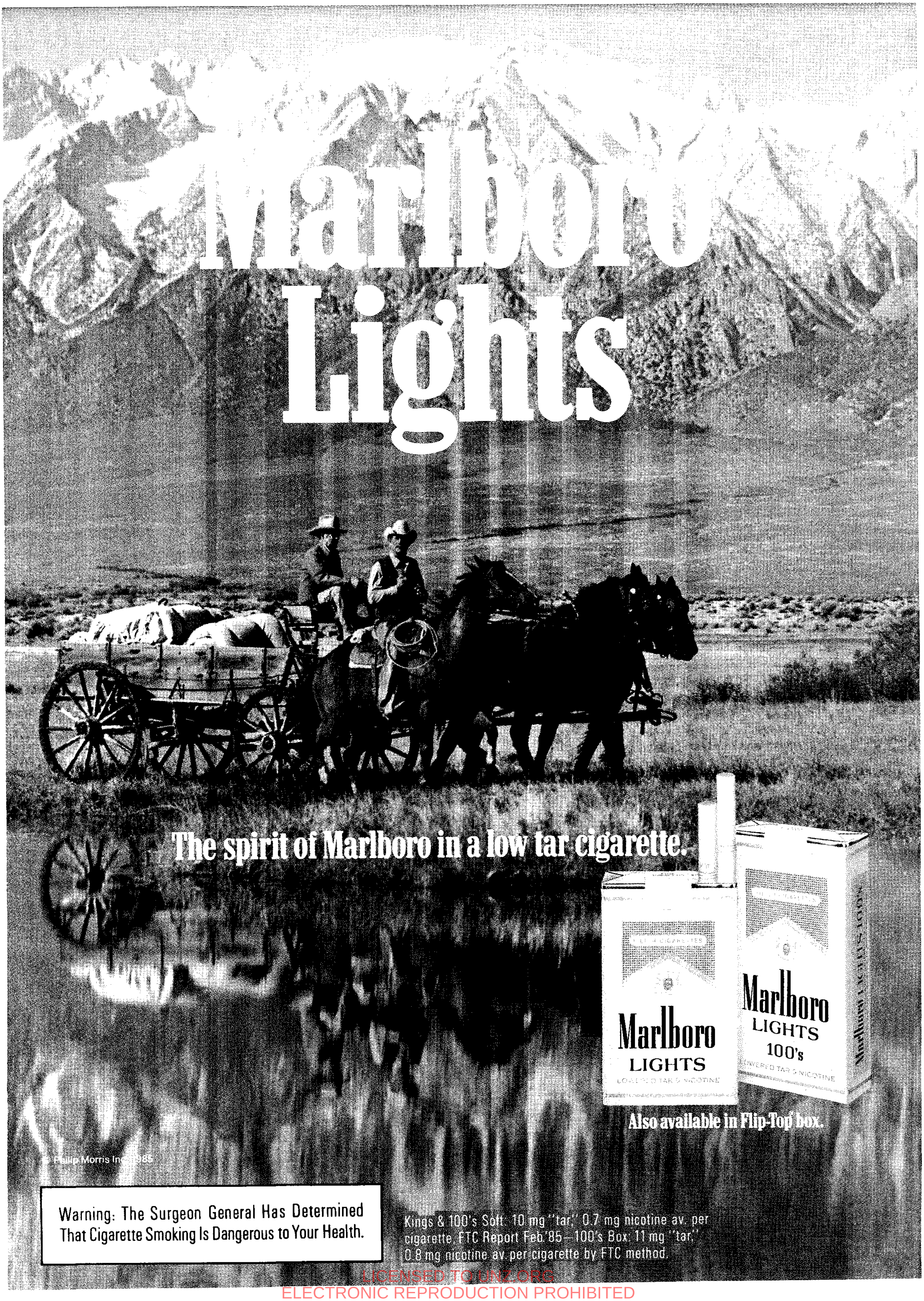
Drexler's mission: Turn it around. The 41-year-old executive is regarded as something of a *Wunderkind* in retailing circles. Before moving to the Gap, he was the head of Allied Stores' Ann Taylor division, where he engineered the turnaround of that 70-store chain, and before that, vice-president of Abraham & Straus. Drexler had also worked as a merchandising manager for women's ready-to-wear at Macy's and as a buyer and branch divisional manager at Bloomingdale's. Before heading off to the State University of New York at Buffalo and Boston University (where he earned an M.B.A.), he pushed racks in the garment district while a student at the Bronx High School of Science.

Drexler and Fisher went to work. The ten-year-old radio ads with the "Fall Into the Gap" jingle were yanked, as were the hard-sell Crazy Eddie–type TV promotions. "The place used to reek discount," says Drexler. So he ordered the stores redesigned. The garish orange signs and globelike light fixtures were banished, along with the gum-chewing-teenybopper wardrobes and the round chrome racks. In their place are display boxes holding the neatly folded merchandise—classically designed casual wear in a lush new palette of colors.

While the Gap's 597 branches still stock oceans of cords and denims (pants remain the best-seller), tops are now about a third of the business, compared to less than 25 percent five years ago. And the Levi's clothing, which is all the chain carried until 1974, has gradually been replaced by the Gap's own, more profitable private-label goods. Levi's accounted for 63 percent of the Gap's merchandise in 1977, 39 percent in 1980, and 22 percent last year.

While the stores themselves were being overhauled, so was their image. The Gap allocated 3 percent of its sales, or roughly $15 million, to marketing. For its magazine ads, catalogue (which is just for looking, not ordering), shopping bags, and even tags and bookmarks, it hit upon a new intimate, chatty style that was both simple and sophisticated. "We've aimed for an emphatic, down-to-earth, natural look," says Maggie Gross, vice-president of advertising. "It's almost as if someone were telling a story, tucking in a juicy tidbit of something you didn't know in each message, something that distinguishes, say, our buffalo-plaid flannel shirt from everyone else's. You'll learn something from every ad."

Sure enough, I learn that that buffalo-plaid flannel comes exclusively from Portuguese mills, which, the ad says, "deserve their reputation as the finest flannel source in the world." Not only that, "we brush the flannel three times on the outside and two times on the inside to make sure it's soft all over." Who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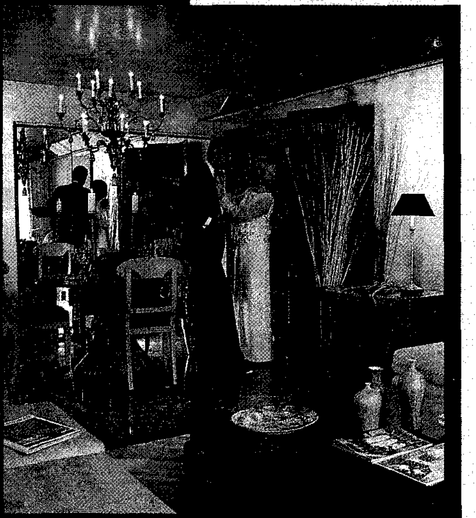

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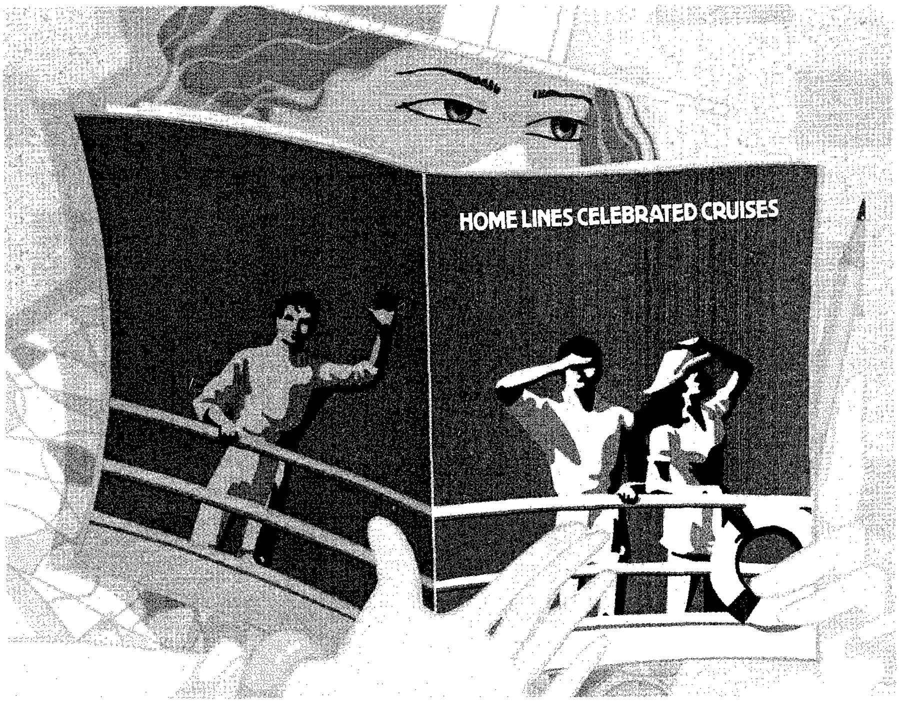

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HOME LINES CELEBRATED CRUISES

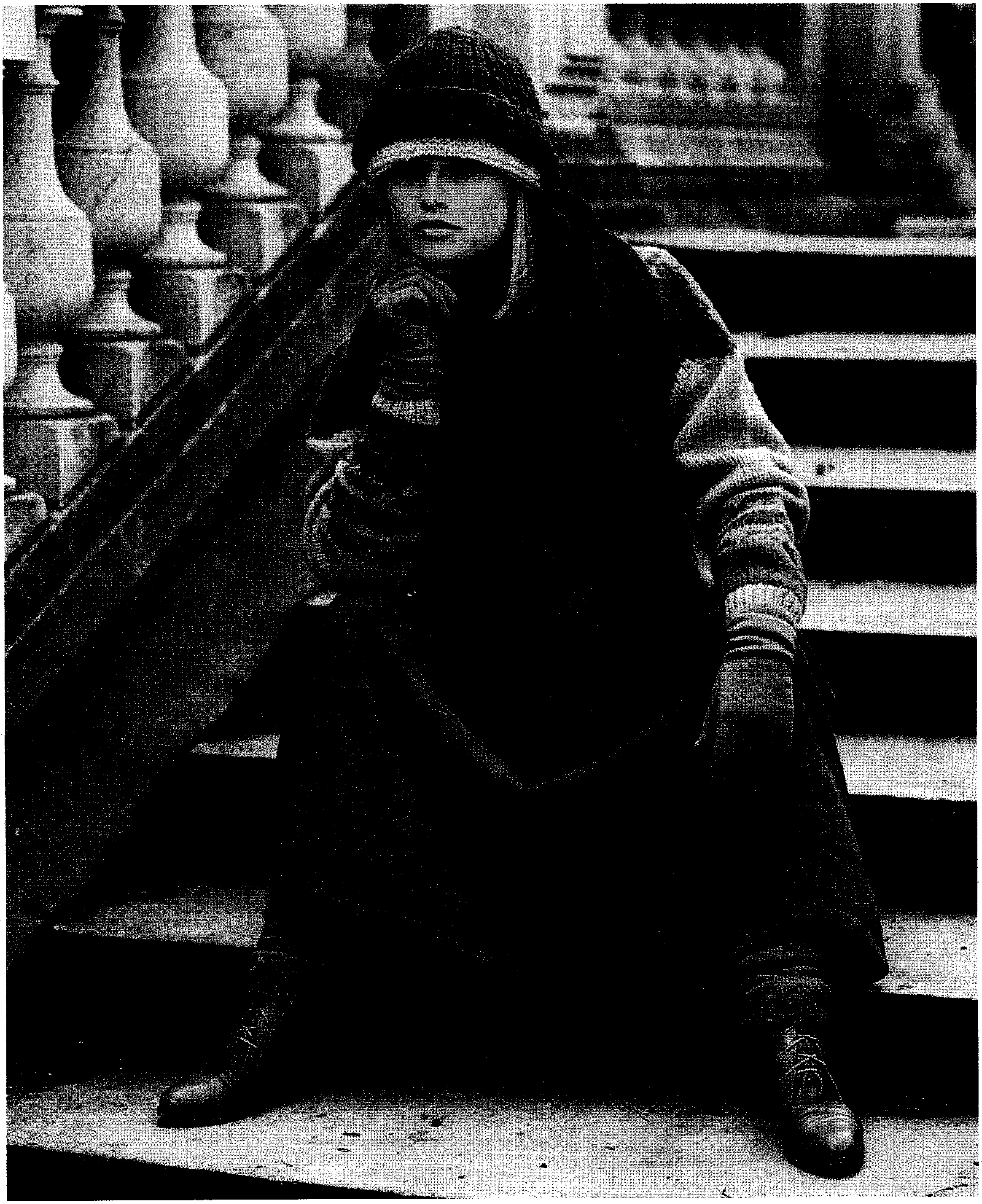
knows how useful this information will be in later life? I also learn that red-tab Levi's are stitched better than the orange-tab models, that buttons made from the shells of Mississippi clams are "every bit as good as ocean-pearl buttons," and that cotton socks are to be avoided: "You'll forever be pulling them up, they'll lose their color, and they'll shrink to the size of postage stamps."

But it's the look of the ads that really steals the show. They're modular units, versatile enough to look equally at home in *Vogue* or *Sports Illustrated*—and indeed, they're slated to appear in a broad range of publications. All have that homespun earnestness and intimate conversational tone. Take the one on cardigans: "There was a time when cardigan sweaters were, well, to be honest, just a bit frumpy," it begins. The nuggets that follow explain why the Gap's are anything but. One, with the headline COLOR, uses a clutch of crayons to illustrate its point. "In 1980 we went to the best producers of sweats in America and told them we wanted to order sweats in bright colors. 'Grey and navy,' they told us. 'That's all that sells.' They were wrong." Wrong by a mere nineteen colors: As the ad goes on to tell us, the Gap now stocks 21 shades of sweatshirts and sweatpants.

It's too early to say whether this Cinderella transformation will have a storybook ending, but research analysts are enthusiastic, and early results give an indication why. Although the company lost $1.1 million in the first quarter of its fiscal 1985—despite profits from Banana Republic—in the second quarter, with the "new" Gap launched and operating, sales soared 19.3 percent over receipts of a year earlier. In August, sales were up 32 percent.

Goldman, Sachs's Ellis predicts that the merchandising momentum will build as the Gap completes its conversion from downscale and functional to "upscale and fashionable." And in her report, Christenfeld notes that the Gap's efforts to reposition its stores "have already begun to achieve a significant degree of success." What's more, the basic five-pocket pair of Levi's, which consumers have long identified with the Gap, is once again wildly popular, and a good lure to get shoppers into the stores to see the revamp. Christenfeld predicts that the innovations will have an even greater impact on earnings in the second half of fiscal 1985.

For his part, Drexler isn't making any predictions as to how his bold experiment will turn out. But he is certain of one thing—that "the stigma is finally fading." Adds Gross, "In its day, the Gap was known as the right place for a generation of people to shop. But that day is over. The Gap has done what it had to do: grow up—and old—with the sixties generation." ■



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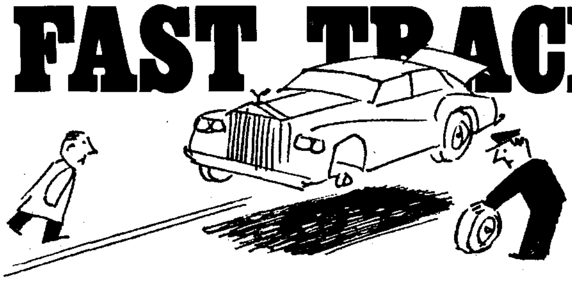


URBAN STRATEGIST

Bug Off!

UPPER WEST SIDE DINNER-table conversation has for the moment turned from the price of co-ops and the impudence of Beaujolais to something truly important: Combat. This new miracle cure for cockroaches has already been responsible for the deaths of thousands from Lincoln Center to Symphony Space, at least 100 of which I can attest to personally.

Combat is what a roach motel would look like if Mies van der Rohe had designed one. The difference between Combat (about $3.50 for a box of twelve) and your ordinary roach motel is that the roaches get to check *out* too. But they take something away with them: a cookie-like treat they eat. And within 48 hours, the active ingredient (amidinohydrazone) in that "treat" kills them.

American Cyanamid, which developed Combat, likes to tout the 98 percent success rate it had in a Turtle Bay townhouse used as a test site. But West Siders' stories are more persuasive.

"I followed the directions," says Steven Radlauer, a New York writer. "Ten little boxes in my kitchen and two in my bathroom. When I came back from a week's vacation, I found my roaches lying dead all over. I vacuumed them up, and that was the end of my problem."

A young woman who lives on West 85th Street calls Combat "the greatest scientific breakthrough since the cash-machine card."

Combat's manufacturers concede that roaches will eventually develop resistance to Combat's active ingredient, but they claim it will be "decades" before that happens.

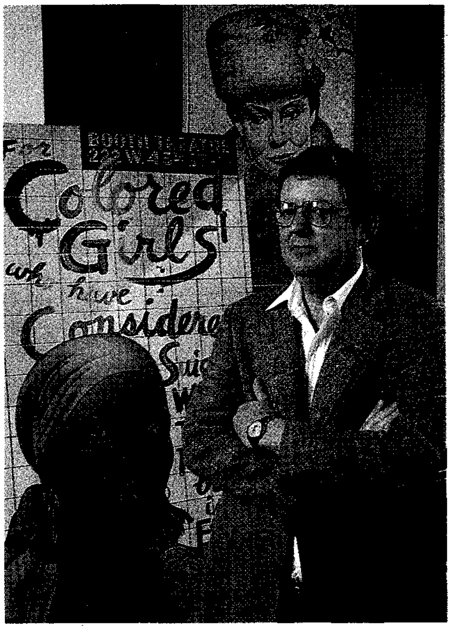
DAVID BLUM

BRIEF LIVES

PUBLIC FIXTURE

LOOK NORTH THROUGH THE WINDOWS OF Paul Davis's design studio in NoHo's Silk Building and you can see the Public Theater, home of the New York Shakespeare Festival, the institution that occupies more than half of the illustrator's time.

His magazine illustrations get tossed out with the periodicals. His record-album jackets get filed away. Even his mythic Che gets set aside. But Davis's portraits for Papp productions have become pop icons for New Yorkers. Theater posters disappear, too, but passersby vividly remember seeing Raul Julia, as *The Threepenny Opera's* Mack the Knife, glowering, heavy-lidded, at every subway stop. Sam Waterston's agitated Hamlet. The soldier from *Streamers,* tumbling upside down, with nowhere to land.



Davis: Better than the theater.

Davis doesn't have the intensity of the actors he portrays. Brooding doesn't befit an Oklahoman who became an artist because he won a scholarship to the School of Visual Arts in a contest. But he likes what he sees in those players. Myrna Davis reminds her 47-year-old husband of how Kevin Kline re-created Richard III on the floor of the design studio so Davis could capture the evil on Polaroids. "When the actors get involved, the portrait is so much better," says Davis.

It was an uncomplicated, straightforward Meryl Streep that Davis produced when the actress starred in *Alice in Concert.* "I'm trying to paint the actor as the character," says Davis, "not either one alone."

Davis gets sucked into the mood of the play he's working on: "When I'm drawing a tense expression, *I* make a tense expression." Myrna Davis looks surprised. "That's Lesson No. 4 in every *Learn to Draw Cartoons* book," he says. "You feel the expression, and you feel the emotion."

But for Davis, being involved in the theater is more than capturing random emotions. A case in point is his portrait of Christopher Plummer in *Drinks Before Dinner,* included in Davis's new book, *Faces* (Friendly Press, $24.95). The actor looks slyly at the viewer, his face distorted by the glass he's drinking from. Disintegration has clearly begun.

"The play wasn't successful," says Davis. "But if people had seen what I saw in rehearsals . . . I mean, there were Mike Nichols and Ed Doctorow discussing *words*—should they leave this one in, take that one out, what did this mean. It was better than it ever *could* have been in the theater."

NANCY McKEON

Photograph by Donal Holway. Illustrations: top, Guy Billout; right, Howard B. Lewis.

ON LOCATION

Geller: the Rain King

Geller, Williams, and Benlifer.

EVEN WITH HURRICANE Gloria howling outside the Ukrainian Institute, on Fifth Avenue, the atmosphere inside, on the set of Saul Bellow's *Seize the Day*, is hushed: Between takes, Robin Williams sits in a high-back chair, wipes tears from his eyes, and generally acts not at all the way one expects Robin Williams to act. He's just poured out his most wrenching scene, and it *shows*.

Hidden somewhere behind the gaffers and grips is an unimposing man—faded jeans and blue work shirt, silver hair and mustache—who's been watching the weather, and Williams, with more concern than most. Gloria could kill this project, and right now it looks as if the project might kill Williams, and this is the man responsible for both.

"I thought he was a *writer*," says Williams of executive producer Bob Geller. "He's different from other producers I've seen."

For one thing, Geller doesn't use money to attract talent. ("What we're making doesn't pay for our cigarettes," says director Fielder Cook, who doesn't smoke.) Geller, 53, is a former high-school English teacher who heads a nonprofit film-production company called Learning in Focus. Along with vice-president Brian Benlifer, he's spent the past twelve years hustling federal grants, recruiting first-rate talent, and bringing to the screen award-winning adaptations of serious American novels and short stories, like Updike's *Too Far to Go*—the kind that scare studios off. In the process, Geller has learned how to glide between the worlds of literature and film. "I love the way Updike talks about 'the unfulfilled Puritan ethic,' " he says, "but you'd better not mention *that* when you're making a movie deal."

Now Geller is overseeing the first Bellow novel ever to find its way onto film (it'll play on PBS in 1987). It's the story of bighearted *Luftmensch* Tommy Wilhelm—out of work, out of favor with his father, and almost out of time on the worst day of his life—and filming it is a dream that was planted in the early sixties, when Geller was a "budding young writer" studying with Bellow at the University of Chicago. But he's had so much trouble raising money that Bellow's first film could be Learning in Focus's last. "We can't continue to fund ourselves," says Geller, who may switch to commercial productions. "I'm not Mother Teresa."

Geller raised most of the movie's $1.6-million budget—a tenth the cost of an average studio project—with a grant from the National Endowment for the Humanities. It's a budget without padding, and the slightest crisis could scotch the project ("Wing and a Prayer Productions," says Williams). So while most of the city shuts down for Hurricane Gloria, *Seize the Day* does not—because that could cost $40,000 that Geller can't spare.

By evening, with Gloria calm, Geller sits with a copy of Bellow in his lap, looking over script changes. "The way he guards the script—like it was the Koran or something," says Williams.

Then shooting resumes, and Williams kneels beside Joseph Wiseman to bring forth Tommy Wilhelm's failed plea for his father's love. Geller leans forward and watches intently, eyes bright and a trace of smile on his lips—clearly different from other producers.

ERIC POOLEY

PRICES

HERE'S WHAT LIQUOR COSTS now that the federal excise tax has gone up:

☐ Liter of Chivas Regal at Morrell & Company (307 East 53rd Street), $23.34 (was $22.01).

☐ Fifth of Johnnie Walker Red at Astor Wines & Spirits (12 Astor Place), $11.99 (was $11.29).

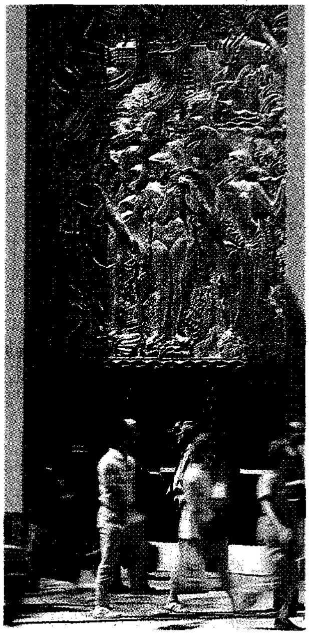
☐ Fifth of Jack Daniel's at Sherry-Lehmann (679 Madison Avenue), $11.13 (was $9.96).

☐ Liter of Dewar's at Seventy-Ninth Street Liquor Store (230 West 79th Street), $15.95 (was $14.92).

☐ Fifth of Bombay gin at Park Avenue Liquor Shop (292 Madison Avenue), $12.25 (was $10.75).

DETAILS

Regilding the Rock



La Maison Française.

ALL THINGS CONSIDERED New York has never been known for taking care of what little public art it has. But the recently refurbished entrance to La Maison Française on Fifth Avenue at 49th Street is just part of Rockefeller Center's ongoing effort to maintain its 52-year-old elegance.

This summer, restorers regilded the French building's bronze panel, installed above the doors in 1934. Sculpted by French artist Alfred Janniot, the figures at the top of the panel represent New York and Paris. At the bottom are Poetry, Beauty, and Elegance. And seen once again is the motto of Paris: "*Fluctuat nec mergitur*" ("Tossed by waves but never sunk").

Photographs: top, Nick Elgar/L.G.I.; bottom, Dan Cornish/ESTO.

PARIS POSTCARD

TWO VIEWS OF THE BRIDGE

IT TOOK CHRISTO TEN years to get permission to wrap the Pont Neuf, but the 50-year-old artist lost no time winning, for the first time in his career, exclusive rights to sell photographs of his work. In an extraordinary overnight decision on September 25, a Paris court ruled that the *Pont Neuf Wrapped* was indeed an *oeuvre d'art*, and granted Christo the right to bar the lenses of the major Paris photo agencies.

"Our attorneys are pursuing anybody who tries to publish photographs of the bridge," said Jeanne-Claude, the artist's wife and agent of 27 years. "The *Pont Neuf Wrapped* belongs to Christo." But Christo gave his lucrative reproduction rights away—to official photographer Wolfgang Volz ("Christo's photographic eyes," according to Jeanne-Claude).

The site itself was a carnival, with kiosks selling posters, postcards, and WilliWear T-shirts. Sportswear designer Willi Smith was given the right to produce and sell the *Pont Neuf* T-shirts in exchange for designing and making some 600 blue uniforms for the monitors who worked on the bridge giving out swatches of the bridge's polyamide fabric. As those monitors worked, the uniforms were being bought off their backs for as much as $500.

An official *photo of Christo and his* oeuvre d'art.

The commercialization of Christo seemed rather festive until the photo issue arose. Then the Paris press began to turn on the artist. "If you follow his reasoning," wrote journalist Christian Caujolle, "why not pay royalties to Saint Laurent each time one of his dresses figures in a photo?"

Hubert Henrotte, director of the Sygma photo agency, says he plans to appeal the court's decision. Meanwhile, photographer Volz is left holding a very lucrative package indeed, and Christo is taking the rap for carrying his *mégalomanie sympathique* one step too far.

CHRISTINA DE LIAGRE

OVERHEARD

A FRIEND OF OURS CAME home to find the following message, delivered in a motherly voice, on her anwering machine:

"Listen, dear, I'm just a wrong number, but I want to tell you, you shouldn't leave a message saying, 'I'm on jury duty today.' It isn't safe."

CIVICS

Flutter Diplomacy

WHICH COUNTRIES' flags fly at a hotel when the visiting dignitaries outnumber the flagpoles? That's the dilemma facing New York's major hotels as diplomats pour into town for the fortieth anniversary of the United Nations.

The Waldorf-Astoria has a fairly complex procedure for honoring visitors. Every day, the hotel flies three flags at three locations to pay respects to its three highest-ranking guests (their rank is determined by State Department protocol). Last Tuesday, the green-and-white banner of Saudi Arabia was run up the flagpole on Park Avenue to honor the royalty staying there. The flags of Nigeria and Brunei flew from lesser poles.

The St. Regis, at Fifth and 55th, and the Regency, at Park and 61st, deal with protocol by avoiding it. The St. Regis is flying the U.N. flag. The Regency is flying the Stars and Stripes and its hotel flag. "We try to keep it simple," a Regency spokeswoman said.

PETER BLAUNER

TRUE TALES

Cost Encounter

THE MAN WITH THE young boy in tow and the woman wheeling the infant crossed paths in Central Park. The man peered at the infant and said, "She'll be ready for me in a year or two. I do parties for tots." He presented his card.

"Is the boy yours?" the mother asked.

"Oh no," said Jimmy Pavlo, the man whose name was on the card. "I'm his valet four mornings a week, and I baby-sit in other hours."

The woman's face brightened. "What do you charge?"

"You don't want to know."

"Of course I do," she said.

"I'm embarrassed to tell you," he said. "One-two-five-oh an hour."

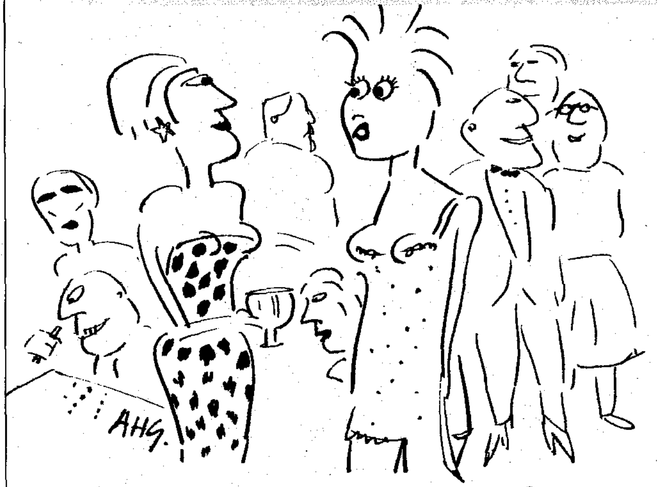
"One-two-five-oh?"

"Twelve dollars and 50 cents an hour—and I get it.

"Only in New York," he added as he pranced away.

BERNICE KANNER

PEN & PENCIL



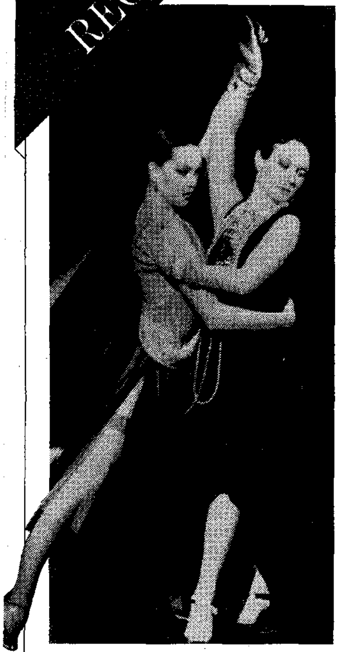
"But what can 'unimaginable depravity' possibly be?"

ANTHONY HADEN-GUEST

Photograph by Wolfgang Volz/Outline.

RUTH RECOMMENDS

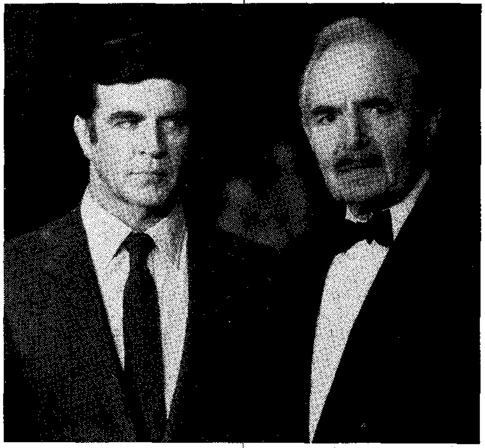
BY RUTH GILBERT



'TANGO ARGENTINO'
Featuring 30 of Argentina's best dancers, singers, and musicians, this show broke box-office records at the City Center in June. It returns October 9 for a Broadway opening at the Mark Hellinger. Above are Naanim Timoyko and Nélida.

Doo-wop comes to Radio City Music Hall on October 12 at 8 p.m. The Harptones, the Capris, the Impalas, the Jive Five, the Del Vikings, and Johnny Maestro and the Brooklyn Bridge all entertain.

'DR. FISCHER OF GENEVA'
Great Performances *starts its season October 11 at 9 p.m. on Channel 13 with Graham Greene's tale of greed and love, starring Alan Bates (left) and James Mason. Others in the cast are Greta Scacchi and Cyril Cusack.*



CELEBRATION OF INDIA
Master sitarist Ravi Shankar is a composer (the Gandhi *soundtrack) and teacher of Indian music. On October 13 at 8 p.m., he lectures at the Metropolitan Museum; on October 14 at 8 p.m., he performs there.*

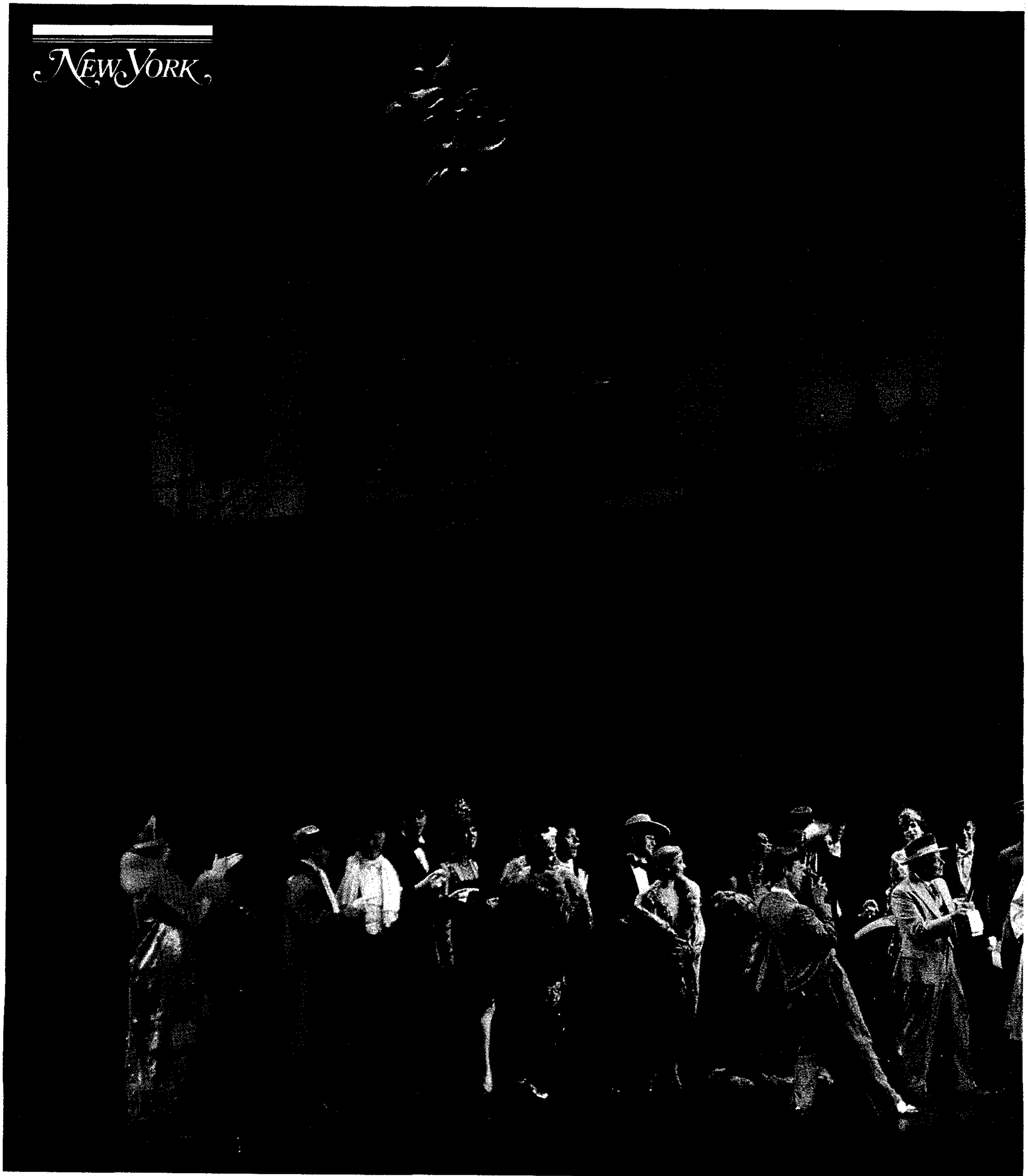
PAN ASIAN REPERTORY
Natsuko Ohama and Henry Yuk in a scene from Once Is Never Enough, *a Vancouver-based story about the drug underworld, a tough detective, and the woman he loves. It opens October 8 at Playhouse 46.*

'SILVER BULLET'
Silversmith Conrad McLaren examines the Saint Christopher medal Gary Busey has asked him to melt down and turn into a silver bullet. Stephen King's latest horror film, about a werewolf, opens October 11 at Loews State and Orpheum.

Photographs: top left, Marion-Valentine; top right, Martha Swope/Carol Rosegg; bottom left, Marianne Barcellona.

STILL KICKI

NEW YORK

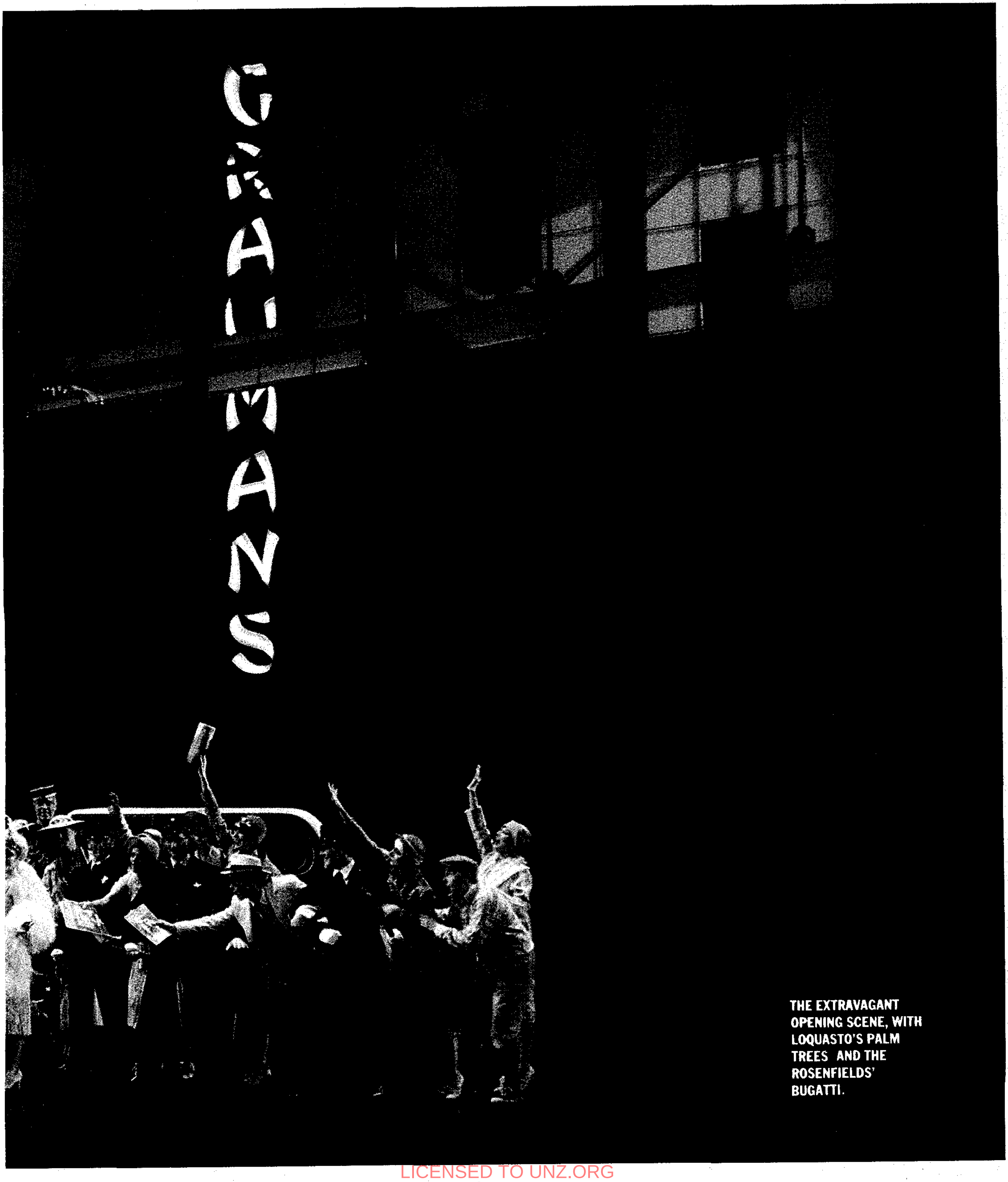


PHOTOGRAPH BY MARTHA SWOPE

G

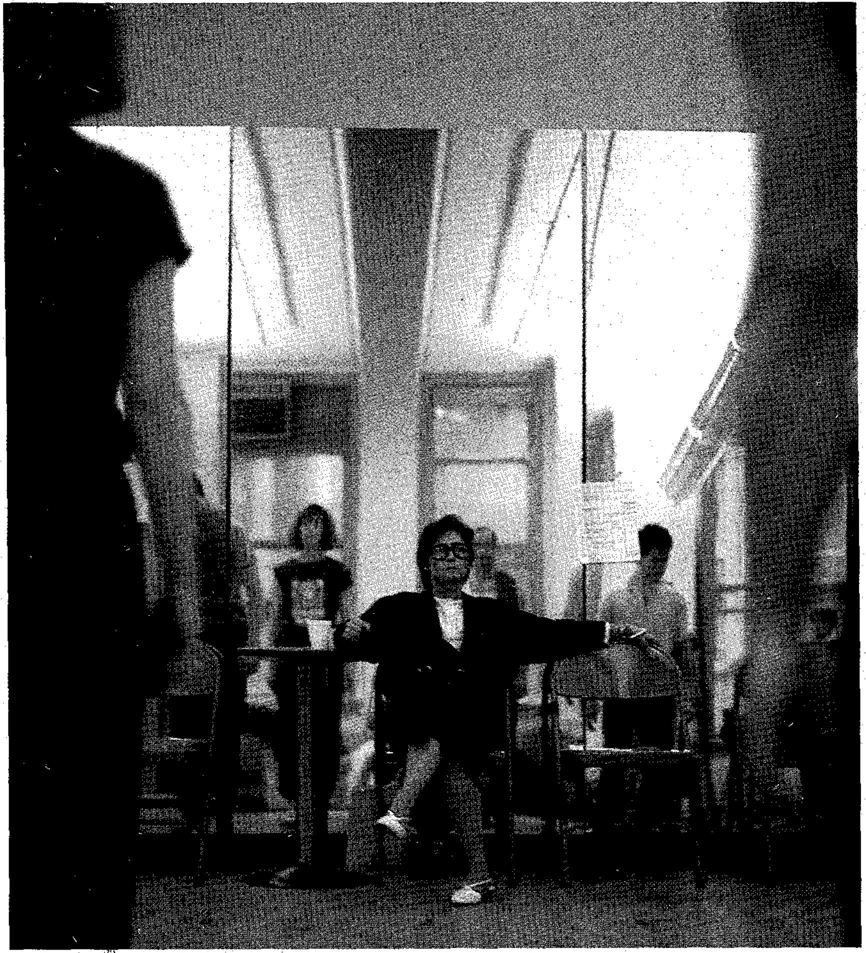
THE AMAZING SAGA OF 'SINGIN' IN THE RAIN,' THE $5.7-MILLION TURKEY THAT REFUSES TO LIE DOWN

BY SHARON CHURCHER



THE EXTRAVAGANT OPENING SCENE, WITH LOQUASTO'S PALM TREES AND THE ROSENFIELDS' BUGATTI.

'MIRACLE ON 51ST STREET': *Maury and Loie Rosenfield and partner Cindy Pritzker aren't traditional producers. If they were,* Singin' in the Rain *probably would have closed on opening night.*



'PERIPHERAL' DIRECTION: *Tharp wanted the audience to be the camera.*

SINCE ONE O'CLOCK ON THIS AUTUMN AFTERNOON, they've been swarming into the vast Gershwin Theatre for the matinee of *Singin' in the Rain,* flocks of middle-aged suburban ladies, noisy, excited, ready to be pleased.

"I'm going to ask Don Correia for his autograph," says a giggling matron wearing heavy perfume and a silk pantsuit. She has seen the lean, young star on a TV commercial for the show. "He's *sooo* charming," she says dreamily. Across the glass-and-marble lobby, a knot of Japanese businessmen are staring at a blowup of Liz Smith's post-opening column. *"Soreheads!* That's what I think of the critics who just tried to sink *Singin' in the Rain* at the Gershwin," the column begins. Leaving nothing to chance, the publicity people have underlined the nicest parts in red. And everywhere, there are elderly people, in from all over the city, all over the country, saying they couldn't care less what the critics think. "Aw, come on!" explains Hedda from Queens, who went three times to see Gene Kelly get his girl when the MGM movie was released 33 years ago. "When we heard *Singin' in the Rain* was on, we *had* to come and see it!"

The cast members are also in high spirits, happy just because the troubled show is still running three months after it opened to overwhelming critical scorn. They are about to assemble for a group photo that will kick off a national publicity push, and posters are going up in the subways and at commuter-railroad stations. As Twyla Tharp, the 44-year-old choreographer who made her directing debut on the show, brushes past, a member of the theater staff remarks, "They say they're selling tickets through January."

Correia, who is also known to the ladies as Sandy Duncan's husband, has done his warm-up exercises and is standing in the wings, where a record 50 tons of scenery have had to be shoehorned into one of the biggest backstage areas on Broadway. "The pressure is off, but there's an energy that comes from wanting to prove that this *is* a good show," says Correia, who plays the matinee idol in this romantic comedy about Hollywood's bumpy transition from silent films to the "talkies."

Munching a cracker, a stagehand hauls up the curtain. The first-row faces loom in the stage manager's video monitor, mouths dropping in "oohs" and "aahs" as set designer Santo Loquasto's first flourish, an inky Hollywood mountain range studded with Deco palm trees, is slowly bathed in a rosy dawn light.

The dialogue in the first act creaks along, but each of the song-and-dance numbers lifted from the film is greeted with whistles and applause. This builds to a deafening pitch as Correia twirls and sloshes in chlorine-scented rain cascading onto a $120,000 deck that was among the show's smaller expenses. The budget, according to one Rosenfield associate, has run to about $5.7 million, probably a record and certainly higher than that of *Cats.* The producers claim that figure is inflated by about $1 million.

"Call this the miracle on 51st Street," says a beaming Maurice Rosenfield, the 70-year-old lawyer from Chicago who produced *Singin' in the Rain* with his wife, Lois, and put up half the money. The other half came from a hometown friend, Cindy Pritzker, who is billed as the show's co-producer and is married to Jay Pritzker, a businessman whose family's billion-dollar holdings include the Hyatt Hotel chain and Braniff Airlines. When it opened on July 2, *Singin' in the Rain* certainly seemed to need a miracle if it was to avoid eclipsing that 1981 $2-million bomb *Frankenstein* as Broadway's costliest one-night stand. It would have devoured just over $5 million had it closed that evening. And in the hands of a traditional producer operating with small investments by dozens of "angels," the show probably would have closed that night.

But *Singin' in the Rain* was not conceived by traditional producers. Neither the Rosenfields (Maury and Loie, as they like to be called) nor Cindy Pritzker has made the theater a main source of livelihood. They are a new breed in the industry, wealthy people who bankroll shows to the tune of millions—a breed spawned by an era in which skyrocketing costs have made the angel and his $2,000 an irrelevance. Sometimes these new "archangels" get co-producer billing and leave the actual producing to the pros ("This is half fun, half an investment in art," says Alexander's department store heir Jonathan Farkas, who backed Allan Carr's *La Cage aux Folles*). But more and

Photograph by Kenn Duncan.

more, the millionaire newcomers are seeking what Maury Rosenfield describes as the satisfaction of *involvement.* Earlier this year, swimwear-fabric tycoon Kenneth Greenblatt and clothing manufacturer John Pomerantz produced *Grind.* It closed after three months, losing about $4.7 million, but Greenblatt, who had worked mostly with veteran producers on a string of hits, says he'll do more shows.

Singin' in the Rain certainly had involvement from the Rosenfields, who say they were hoping not only to create "Broadway's most beautiful musical" but also to turn a profit. This show was their *dream.* So they kept faith with Twyla Tharp when her eccentric directing style sent shudders through the company. Indeed, they personally added some of *Singin' in the Rain*'s little touches. And when those bad notices came pouring in, they (with Pritzker's help) came up with another $1 million to fight the critics.

That money is paying for TV ads that are luring the crowds, but it is also covering an operating deficit, because the crowds often aren't large enough to fill the 1,933-seat Gershwin. It has also bought the actors time to grow into their roles, which were still being reworked hours before the critics arrived. Some Broadway veterans think, though, that if the Rosenfields and Pritzker had invested their *initial* millions in a "professional" producer and an experienced director, the growth process might well have been completed during previews, making the bailout unnecessary. Puffing irritably on a small Dutch pipe, Maury is perplexed by this criticism. "I consider myself a professional. I don't think people understand what we have done here yet." *Singin' in the Rain,* he insists, is "the most outstanding show on Broadway since Agnes de Mille did *Oklahoma.*"

THE NEW BROADWAY BREED: *Loie and Maury Rosenfield.*

A radio-station owner, and a former financial attorney and First Amendment specialist for such flamboyant clients as Lenny Bruce and Hugh Hefner, Maury became interested in show business through his friendship with Ben Hecht, who'd been an expert witness in one of his obscenity cases. Their first time out as producers, the Rosenfields put up $900,000 to film *Bang the Drum Slowly,* a Mark Harris novel that Hollywood had rejected because it was about *two* box-office unmentionables—baseball and cancer. They hired John Hancock, then an almost unknown director. Two fairly new actors, Robert De Niro and Michael Moriarty, got the leads. And the Rosenfields began to develop their idiosyncratic way of producing.

"They had director-style chairs made up for themselves, and they'd arrive every day we were shooting and sit in them," says Hancock. "I've never experienced anything like it since, but it was their money on the line."

While Loie, a petite woman with an elegantly furrowed face, stitched furiously at her needlepoint, her husband would go beet red and fume, Hancock recalls, that the director was wasting valuable time shooting close-ups. "And he kept saying he was going to shut down the production unless we changed De Niro's hairstyle," Hancock adds. The picture, as it turned out, was a little gem that was highly praised by the critics.

The Rosenfields' next big project was the hit show *Barnum.* The couple raised half the $1.6-million budget, though day-to-day decisions were said to be largely the responsibility of the show's composer and co-producer, Cy Coleman. In their second major New York venture, a short-lived revival of *The Glass Menagerie,* the Rosenfields shared power with the steely Nelle Nugent and Liz McCann. They lost most of their investment. "I don't think people want to see anything like that anymore," says Loie. "It's sad." But another musical would be different. "My thought was that the world is so depressed that a beautiful musical would be an up," she explains.

'S*ingin' in the Rain* WAS [HOLLYWOOD'S] GREATEST musical," says Maury, who had persuaded MGM/United Artists to license the worldwide stage rights to him in 1981. It was, he insisted, "a better musical than *42nd Street.*" And this time there would be no veterans standing between the Rosenfields and the property. This would be *their* Broadway musical. "Our concept was to add a creative element," says Maury.

The couple had intended trying out their concept in London, where they licensed Harold Fielding, a leading impresario, to stage a production. British song-and-dance man Tommy Steele was hired to direct and play the silent-screen hero. But Steele turned his part into a sort of Cockney homage to Douglas Fairbanks Sr. No way would this play on Broadway, said the Rosenfields. The London and New York productions went their separate ways.

Visiting New York in early 1984, the Rosenfields rented a limousine and dashed on impulse to the Brooklyn Academy of Music for the final matinee of Twyla Tharp's uncharacteristically sentimental *Nine Sinatra Songs.* When they left the theater, the Rosenfields were "just fascinated by Twyla," says Maury. "Those lifts, those waltzes!"

It was no secret around the industry that the quirky, post-modern Tharp disliked Broadway. *Her* fascination was with movies. In fact, during her first meetings with the Rosenfields, according to someone who was present, "she would make such remarks as 'Broadway is a piece of s---,' and she told them to read David Denby's *Atlantic* piece." (The January 1985 pro-movie article was called "Theater Phobia.") "But she seemed to think doing this show would be a challenge," the source continues. "She said it would be done like a movie, with the audience as the camera." (Tharp declined to be interviewed for this article.)

After Tharp signed on as director and choreographer, the next move, in the fall of last year, was to find someone whose singing, acting, dancing, and stage presence could erase the memory of Gene Kelly. The leading role of Don Lockwood seemed perfect for Kevin Kline or John Travolta. Neither was available. Desi Arnaz Jr. auditioned but didn't pan out. Finally, the casting team decided on Correia, a limber dancer who had replaced Tommy Tune in *My One and Only.*

Correia didn't have the irrepressible ego, the swaggering physicality the producers and director had wanted, but, says someone involved in the casting discussions, "they felt there was nobody left to see." Mary D'Arcy, a Julie Andrews look-

Photograph by Robin Platzer.

THE DIRECTOR: *The cast had expected director Twyla Tharp to explain the show's concept. But, says one actor, "she was very clear she wasn't there to direct like* I *understand directing."*

ACT TWO: *Tharp's new dance numbers, witty and kinetic, used eleven of her own dancers, one as the front end of a brush-stepping horse.*

alike with a sweet coloratura, got the Debbie Reynolds role of the ingenue, Kathy Selden. A prematurely bald young musician-dancer, Peter Slutsker, was cast in the Donald O'Connor part, as Lockwood's prankish sidekick, and TV actress Faye Grant was chosen to play the screechy silent-movie star.

BETTY COMDEN AND ADOLPH GREEN, WHO WROTE the screenplay for the movie, agreed to do the book for the new musical—after warning the Rosenfields that the job was a daunting one. Reluctant to talk about his dealings with the couple, Green shifts awkwardly on a sofa in his Central Park West apartment and explains simply, "It was such a *movie* movie."

The writer-lyricists, who have been responsible for some of the most sophisticated film and theater productions, say that they found their latest job almost impossible because Maury and Tharp had no real concept for their musical-as-movie. They simply wanted to *reproduce* the movie onstage. "We suggested doing something simpler than the scene with the car and the trolley car," Green says, "but Twyla said, 'No, we will have the car and the trolley and a back projection behind it.' " Maury replies that the writers "refused to do anything except change the headings" in the film script.

But how much latitude did Comden and Green really have? "I had the rights to use the screenplay from MGM," says Maury. "I thought they would know exactly the techniques for adapting the cinema and re-creating it on the stage.... They were driving Twyla crazy." So they were banished. "I really didn't think that a book was terribly important," says Maury. "It's just a device to get from scene to scene."

The book that emerged from the tussle barely differed from the screenplay. That was, in a sense, fortunate, because, in a stunning reversal of Broadway practice, the costume, lighting, and set designers—Ann Roth, Jennifer Tipton, and Loquasto—had already been told to start work. Loquasto, for instance, was given a tape of the movie and told to do as "realistic" a job as possible of emulating it—for $500,000. "He said, no way could he do it for less than a million, and Maury said okay," says a Rosenfield associate. Just installing the props and sets—the four-ton rain deck, the life-size steam locomotive (which now hangs, unused, from ropes above the stage because no one could make it work in the show), the red trolley car, the white Bugatti—in the Gershwin took nearly six weeks, at a cost of about $500,000. Much of this went to the show's 42 stagehands, some of whom were said to be earning $3,000 in some weeks, including overtime.

The costumes, more than 300 of them, and other wardrobe accessories cost $725,000, or about $125,000 over budget, and would require 23 wardrobe and wig people. The producers were also paying 24 musicians (the number mandated by the musicians' union), three stage managers, and seven treasurers. Yet there were only 36 people in the cast. The other big expense was $250,000 to shoot the show's satirical movie sequences. Using someone less well known than Gordon Willis, Woody Allen's cinematographer, might have saved up to $80,000, says a Broadway production executive, "but Maury wanted everything first-class." So the original production-cost estimate—$4.1 million, including predicted preview losses—began escalating toward $5 million.

Maury was proving himself a hard-nosed businessman in

Photographs by Martha Swope.

some of his dealings, though, cutting the best theater-rental deal that one Broadway veteran had ever seen.

A press agent, Josh Ellis, was hired for the show. Since Tharp does not like giving interviews, Ellis's presence apparently struck her as superfluous. She grumbled that he reminded her of a "puppy," says a Rosenfield associate, so Maury replaced Ellis with another highly regarded theater P.R. man, Merle Debuskey. Debuskey got off on the wrong foot, he suspects, when he proposed rescheduling a benefit performance for Tharp's debt-ridden troupe from opening night to one of the preview nights. To save as many seats as possible for the high-ticket gala audience, Maury planned to exclude the critics.

"Maury said the critics could attend a preview," says Debuskey, who was fired abruptly while he was shepherding a *Vanity Fair* reporter around a set. "I just felt we should make a change," says Maury.

Yet another P.R. veteran, Shirley Herz, was hired and is still on the job. "She had a 'peace' dinner with Twyla," says a production staffer, "before she started." Tharp agreed to admit the press for one day, and that seemed to go all right. But after the show opened, *Dance* magazine printed an interview one of its reporters, Kevin Grubb, had got with Tharp that day.

"How will the show be distinctly Tharp?" he asked her.

"Beats me," she said.

'GOOD MORNIN' ': *Slutsker, D'Arcy, and Correia set the tone in Act One.*

THE CAST HAD BEEN EXPECTING THE DIRECTOR TO welcome them to rehearsals, as is customary, by explaining the show's concept, leading a read-through of the script, and, in the following weeks, detailing the characters' movements and motivations. Tharp's only suggestion was that the cast learn their lines. Says Richard Fancy, the character actor who plays director Roscoe Dexter, "She was very clear that she wasn't there to direct like *I* understand directing."

Day after day, she would sit, chin on hand, staring straight ahead—"I see peripherally," she explained—and tell the actors "to just do it," says Fancy. Her contribution was to edit the proceedings with such comments as "I like that. No. Do more of that."

Fancy, who is also an acting coach, eventually came to find Tharp's work "energizing," but the three young co-stars were unsettled by her methods.

" 'Okay, Peter, make me laugh,' " Slutsker recalls her instructing him when he came in to rehearse O'Connor's famous acrobatic number, "Make 'em Laugh." Taken aback, he stuttered, "Twyla, I don't know what you find funny."

The director bounced a ball at him and told him to work with it. "So I sang the song and I dropped the ball in my pants, and that made her laugh," he says. "It became a juggling act. Don [Correia] would throw me a ball and I'd pull another ball out of my pants and sing falsetto."

If Slutsker was beginning to brood about how he would be received by a family audience (the balls were eventually cut out of the scene), that was nothing compared to D'Arcy's and Correia's problems. Their characters fall in love in the movie. Instantly. How on earth was that going to work on the stage unless someone gave them some dialogue? Tharp did have some thoughts about the rain scene, in which Correia's Lockwood dances his happy new feelings. She wanted Correia to vary his steps in it from night to night, so it would have "some freshness," says a Tharp associate. "But he simply refused. All she ever got from these actors was, 'Sorry, you can't do that on Broadway.' She was working the way she choreographs. She wants to take what you have to offer and work with it. That's why she is the only choreographer in the West who shows Baryshnikov at his best."

Her audience-as-camera theory was also being put into effect, with bizarre results. In the Cocoanut Grove party scene, some of the players were encouraged to mill around and adlib, loudly, while others delivered dialogue. Tharp seemed to expect the audience to be able to "dolly in" on actors delivering the crucial lines, the way a movie camera would.

Other Tharp approaches chafed as well. Some of the Broadway pros in the chorus were annoyed when she assigned most of the ensemble tap routines to her own dancers. She had insisted on having eleven of her dancers in the show, but only one of them, John Carrafa, had had enough tap training, so a coach was hired to give lessons. Some of Tharp's dancers were also upset. They had been reluctant to do the show, one of them confides, and agreed only because Tharp assured them they wouldn't be in the chorus. Carrafa, who not only is in the chorus but got to be the front end of a brush-stepping horse, says, "I was very hurt at the time by what Twyla did to us."

In the third week of rehearsals, the cast did a run-through of the show. "Twyla didn't say anything, not even thank you," says Correia. He complained to the producers. Production stage manager Steven Zweigbaum and his assistants were also becoming

TOUR DE FORCE: *Slutsker tries to make Tharp laugh.*

THE SHOW GOES ON: *A week before the opening, show doctor Marre rearranged the acts. The Rosenfields ordered $200,000 worth of TV ads. The actors handed out fliers in the street.*

alarmed. "Steve told Maury he should come and watch what was going on," says a show staffer. Maury and Loie eventually hired an acting coach.

When previews began in May, the Rosenfields stationed themselves in the theater. They liked the show. According to a Rosenfield associate, Pritzker attended an early preview with her husband and told them she wasn't putting in any more money. (Maury and Pritzker both deny this version of events.) Audiences did enjoy the second act. It contained most of the catchy oldies, like "Singin' in the Rain." The first act, however, was interminable. The other problem was that the director seemed overwhelmed by her king's ransom of technology and props. "That sound cue is terrible," Loquasto told her. "I know," Tharp replied, according to someone who overheard the exchange. "When do you think they're going to fix it?" Loquasto looked at her. "But, Twyla, you've got to *tell* them to."

On at least one occasion, Tharp left it to an actress to fix up the staging. During rehearsals, Jacque Dean's big comic scene had ended with a blackout that allowed her to get offstage. At the first preview performance, the lights didn't go down. Dean stood and waited. They still didn't go down, and she finally slunk off. The second night was the same. Finally Dean went to Tharp. "Twyla, I assume it's still a blackout?" "No," said Tharp, and walked away. Dean had to find her own way of exiting, said one of the performers.

Finally, John Allen, a longtime colleague of director George Abbott, was brought in as a book writer. He quit after a week. Sean Kelly replaced him. The former *National Lampoon* editor says he tried to restructure the script, but this was vetoed because it would have entailed restacking the sets, and the Bugatti would have had to be held out of one scene during one preview while this was done. "Maury and Loie were adamant that they'd paid for the limo and it was going to come on," he says. Then he wrote a new gag for Slutsker, but, he claims, Tharp hurled the new pages into the orchestra pit. A few days later, Kelly was fired.

STREET SCENE: *A willing cast gave out publicity fliers near the TKTS booth.*

JUNE 3 WAS THE NADIR. THREE OR FOUR hundred people who'd bought tickets for a preview performance benefiting Mount Sinai Medical Center were seen stalking out at intermission. Opening night was postponed a week, and the Tharp benefit was held on a preview night. Now, at least, the critics would be invited on opening night.

But tensions were even higher. Maury was frequently enraged. He began blaming the show's troubles on minutiae, never on Tharp. Shelley Washington's dress wasn't sexy enough in the Tharp dancer's pas de deux, he grumbled.

" 'Well, then,' " costume designer Ann Roth remembers she said, " 'I'll change it. What do you want?' He said he wanted something more erotic. I did a drawing and quoted him a price. That nipped that in the bud."

Shirley Herz was asked by the production office to see if the American hostages who'd just been released from Beirut could be shipped in to give the audience something special. Frantic calls went out to TWA and the State Department. "Luckily," says someone working on the show, "it wasn't practical."

Jerome Robbins and Mike Nichols, who are friends of Tharp's, attended two or three previews and gave her notes. Then, one of the Rosenfields' associates claims, Pritzker had a change of heart and offered more money if an experienced director were brought in as a show doctor.

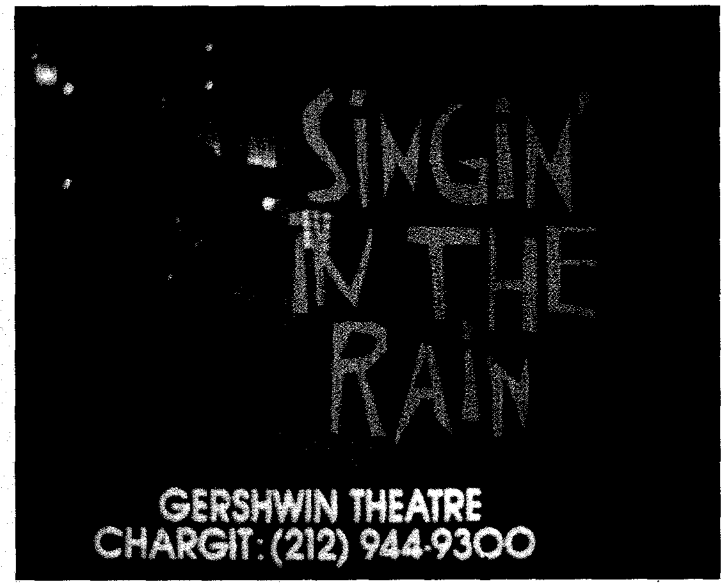
Finally, Maury—who denies acting under any pressure from his backer—hired Albert Marre, who had directed *Man of La Mancha,* and opening night was postponed again, giving him two weeks to fix up the narrative scenes. He stipulated that his name not be listed in the credits. Maury thought he was terrific—for the first week. Then the fights started. Maury and Tharp wanted the show to end with a mass dance on the rain deck that would also serve as a curtain call. Marre protested that the deck's drain holes would endanger the cast. After one clumsy try during previews, the show got a traditional sign-off. Marre suggested fleshing out the stilted love scenes by setting the first D'Arcy-Correia meeting to dance. This

Photograph by Allan Tannenbaum/Sygma.

time the problem was Tharp, who somehow let the number come together without a role for D'Arcy. "When Albie [Marre] asked why I wasn't in it," says the actress, "Twyla said, 'Just fit yourself in.' "

It seemed hopeless. A few days before the opening, Fielding, the Rosenfields' British counterpart, took out a full-page ad in *Variety* that some in the industry saw as a message to the Chicago couple. The London production had become "the longest-running show in the 75 year history of the London Palladium," it crowed, "seen by more than *2 million* customers."

Marre had got the producers' backing, however, for the one change he considered essential. He had packed all the numbers that worked into the *first* act (with "Singin' in the Rain" as the climactic ending), so at least audiences would go into the intermission in a good mood. Tharp's new production numbers now occupied most of the second act. They were witty and kinetic and colorful—but since there was hardly any narrative to support them, they were also arbitrary and confusing. And even on opening night, Marre visited D'Arcy's and Correia's dressing rooms to dispense new stage directions.



TUBE TIME: *Given the dismal reviews,* Singin' *is relying on TV ads.*

The actors knew they would have to pay for the opening-night party at Lu-chow's, but there was one good omen that evening. "The audience leapt to its feet," says D'Arcy. "I was on cloud nine."

Maury looked exhausted the next morning when he and Loie met with Shirley Herz and representatives of the show's ad agency, Ash–LeDonne–Fisher. The advertising men implored the producers to let the show run. It would benefit from the lack of other new musicals, they said. "This show has *legs,*" Herz added. But Maury was despondent. He walked back to general manager Eugene Wolsk's office and said, "We're closing." He and his wife were on their way to the theater to tell the cast when Loie said fiercely, "Maury, I want to see this show one more time!"

THERE WERE ONLY 250 PEOPLE IN THE AUDIENCE that afternoon, but the show once again got a standing ovation. "We just went onstage and had fun," says D'Arcy. The producers decided they would put up the additional $1 million, provided the ad agency could have a TV commercial on the air within eight days.

Ash–LeDonne–Fisher persuaded a production firm to shoot the campaign—wide-eyed testimonials from theatergoers—at cost. But five weeks' worth of TV ads cost $200,000, so the producers realized they would have to slash the show's $300,000-a-week operating costs. They called a meeting of the cast and asked the few people who weren't already being paid the $825-a-week union minimum to accept a cut. "Loie said she was not going to let three little men [Frank Rich of the *Times,* Clive Barnes of the *Post,* and Douglas Watt of the *Daily News*] scare us off," says D'Arcy. The actors agreed to the request. They also volunteered to distribute fliers to people on line at the TKTS booth in Times Square. The Nederlanders reduced the theater rental, and the show's royalty holders said they would defer their payments in unprofitable weeks. The stagehands? "We don't share in their profits, so we don't like to share in their losses," one of them said. He produced a crumpled blue boilersuit. "They cut out the $50 allowance we got to wear these when we are on the stage in scenes," he added, "so, of course, we don't wear them anymore."

Still, costs were squeezed down to around $200,000. With the first week's gross only about $109,000, the actors were encouraged to give free seats to friends, but the week the TV ads went on the air, ticket sales nearly doubled. That's when Liz Smith weighed in with her cheerleading column. *Today* show producers found they agreed with her and invited Correia, Slutsker, and D'Arcy to be on the show. The questions could have been more tactful ("You have a mission impossible," Jane Pauley said. "Don't you wish sometimes they never made the movie?"), but the trio got to perform the "Good Mornin' " number. The show also lent itself to some old-time press-agentry. The cast did a rain dance in Times Square, and Slutsker told the New York *Post's* "Do You Agree?" column about the time he "realized that sex was something very special."

Not everyone was happy, of course. Tharp granted one of her rare audiences and told *Newsday* that if it weren't her own production she wouldn't even go to see it. "Absolutely not," she stressed. She threw a "survivors' party" for the cast. "I'm not going," one of her dancers said. "She just dumped us."

Maury, meanwhile, was dismayed when the *Times's* Frank Rich, who had denounced Tharp's staging as a "throwback" in his original review, returned to the fray with a pan in the Sunday, August 11, "Arts and Leisure" section. That week, though, the show's gross climbed again. It peaked at $311,000 at the end of August and has now dipped back to around $283,000. This is always a slow time for Broadway, though, and there is still about $450,000 remaining in the show's budget. "It's perfectly obvious," Maury contends, "that we are going to be a long-running hit."

Singin' in the Rain WILL NEVER BE A PERFECT SHOW IN the eyes of anyone except the producers, even if it does dig in for the long haul. But after the first act creaked past the opening monologue and cinematic flashbacks the other day, the audience gasped as misty clouds billowed over Loquasto's Hollywood soundstage. "I was star-struck!" Correia and D'Arcy sang to each other, swooping into a graceful adagio to whistles and applause. That audience reaction could confirm the Rosenfields' view of the critics—that they are as much in touch with the public as the Coca-Cola analysts. Or it may just be—as a couple of ladies in the audience who've seen it twice contended—that the show and the performers have improved.

"There's a spontaneity that comes from security," says D'Arcy, perching on the chintz-covered sofa in her dressing room.

There's a knock at the door. "I only have two minutes," the caller, Twyla Tharp, announces. It is perhaps the director's second visit to the actress since the show opened.

"I just wanted to say how nice you are doing," Tharp says. "You're much better and warmer now." She walks out.

Did the director ever tell D'Arcy she wasn't warm during rehearsals? "No," says the actress. And then she laughs. ■

Photograph by Don Hamerman.

中國城詭計

PAPER DREAMS

BY DANIEL BURSTEIN

THE GREAT CHINATOWN BANK FAILURE

THERESA SHIEH KEPT AN IMportant box in her office on the fourth floor of the Golden Pacific National Bank headquarters in Chinatown. Her business card identified her as the bank's vice-president and cashier, but the card didn't really do her justice. She'd only come to the United States from Taiwan in 1978, but people who know what went on inside the bank say she was a computer wizard, an investment strategist, and a confidante to Golden Pacific's wheeler-dealer chairman and president, Joseph Chuang.

One of her many tasks in keeping this extraordinary new bank afloat was to make sure federal banking examiners never looked inside that special box.

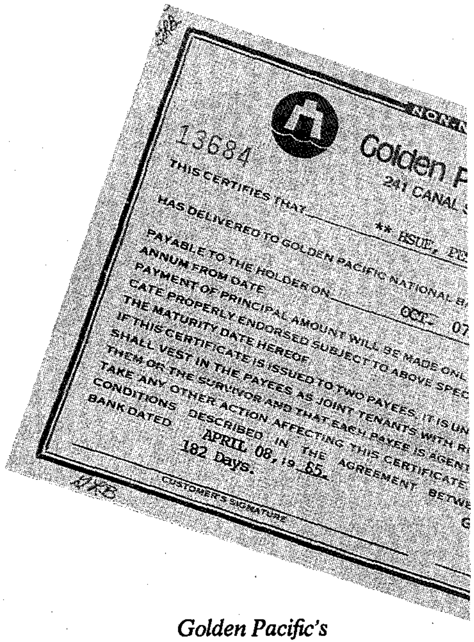
When they finally did, last June 18, the box turned out to contain the records of hundreds of transactions involving the bank's sale of "yellow certificates," $14.2-million of which were then held by bank customers. These certificates bore fixed interest rates and maturity dates. In most respects, the documents looked like normal certificates of deposit (CD's). Unfortunately for everyone concerned, they weren't.

Some facts are still unclear, but it appears that many buyers believed the yellow certificates were identical to the federally insured CD's issued by the bank on blue slips of paper. Several people who bothered to ask say bank employees told them the yellow certificates were insured; a few customers who asked about tax reporting claim they were told the bank was "taking care" of taxes.

In fact, federal investigators say, the certificates were not maintained by the bank as normal CD's. Records of their sale were kept off the books. Cash reserves were apparently not maintained, nor were insurance premiums paid on these funds. Depositors' money was put in a portfolio of high-risk investments. When federal banking regulators finally saw what was in Shieh's box, the Office of the Comptroller of the Currency—the watchdog of national banks—declared Golden Pacific insolvent and closed it down.

Aftershocks were felt in Chinese communities from San Francisco to Taipei, but the biggest impact was felt in New York's Chinatown, the economic capital for the 300,000 Chinese Americans who live in the metropolitan area. At a series of angry demonstrations and public meetings, people equated the closing of the bank with "economic murder" of the community. Says Mary Ip, who had just rolled over her family's $300,000 yellow certificate, "The financial loss is so huge, I can't even think about it. But the emotional and psychological effect on the community is even bigger. I'm ready to kill myself if I don't get my money back, and I'm not the only one."

Golden Pacific had been the pride of Chinatown. Under Joseph Chuang, a former associate in a top Wall Street law firm, the bank had grown rapidly. With 21,000 depositors and $160 million on deposit, Golden Pacific was small by New York banking standards. (Chemical Bank, for example, has about $35 billion on deposit.) But it was the first, the larg-



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Golden Pacific's new Canal Street headquarters became an instant landmark, but now hundreds of buyers of the bank's "yellow certificates"—which helped pay for the building—are waiting to learn if they'll get their money back.

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PHOTOGRAPH BY LOUIE PSIHOYOS

ONE CONGRESSMAN CALLED THE WORK OF THE BANK REGULATORS A "COMEDY OF ERRORS."

est, and the most successful Chinese American–owned bank in New York, and it touched the lives of thousands of Chinatown's people every day.

Today, hundreds of those people don't know whether they'll ever recover their savings. Many of them are immigrants. Some are illegal aliens. Many speak little or no English. Behind the dollar amounts listed on the yellow certificates lie many eighteen-hour days and seven-day weeks, many odysseys of escape from Asian poverty, and years of living in Chinatown's tenements, all the time saving, saving, saving—to buy a house, to educate the children, to start a business, to share in all the other prototypical American dreams of new immigrants.

"When Americans hear about CD's, they immediately think these are rich people," says Virginia Tong, a Chinatown social worker. "They don't realize that these accounts usually represent the pooling of many family members' money. Many of these people eat rice three times a day. They've never had a vacation in their lives. A lot of the waiters you come across serving you your food in Chinatown won't be comfortable unless they have $10,000 or $20,000 in a CD. Americans are into spending; Chinese are into saving and dreaming about their children's future."

Those dreams now lie shattered, at least temporarily, as the Federal Deposit Insurance Corporation (FDIC) sifts cautiously through the technicalities of the case. Though the bank was a member of the FDIC, and though the FDIC insures normal CD's for up to $100,000, the agency is uncertain how to handle the yellow certificates. Officials suspect that some of the depositors knew the certificates weren't insured, and were trying to evade taxes or launder money.

The FDIC has asked the depositors to be patient, citing the complexities of the case and the bank's poor records. With 54 bank failures around the country in the first half of this year, and with bank fraud getting more elaborate, the FDIC says it wants to be careful about setting precedents.

Still, the handling of the situation by the FDIC—and the actions of the Office of the Comptroller of the Currency, the Justice Department, and the FBI—have come under intense criticism. At recent hearings on Golden Pacific, held by the House Banking Committee, Representative Fernand St. Germain called the government's work a "comedy of errors." Representative Stewart McKinney said the regulators had been "derelict and incompetent."

Bank insiders, it turned out, had been trying to call attention to allegedly questionable banking practices at Golden Pacific since 1980. When the government finally did step in, its response—closing the bank—seemed to many to have an effect opposite the one intended: Instead of halting a panic, it created one.

HIGH HOPES: *Golden Pacific founder Joseph Chuang.*

"The government has punished the people of Chinatown instead of punishing Joseph Chuang," says James Cheung, whose fourteen family members—immigrants from Burma and Hong Kong—are living in a single Chinatown apartment. By last spring, the family had finally saved enough to buy a house. James's brother had sold his taxi medallion to help raise the down payment of $100,000. With the closing coming up in September, the family put the money in a three-month, interest-bearing account.

In April, the Cheungs walked out of Golden Pacific with a 90-day certificate, which they say they thought was an insured certificate of deposit, carrying an annual interest rate of 8.4 percent. The document was printed on yellow paper. "I come from Hong Kong, where there is no bank insurance," says James. "When a bank fails there, everyone is ruined. But this is America. It isn't supposed to be like Hong Kong."

JOSEPH CHUANG WAS BORN Kuang Hsung Joseph Chuang into a rice-farming peasant family on Taiwan 45 years ago. Bright, aggressive, and energetic, he earned a master's and a law degree from Taiwanese universities at a time when Taiwan was emerging as one of Asia's major industrial countries. During his university years and after, Chuang cultivated acquaintances with the rich and powerful—among them Y. C. Wang, another native Taiwanese with humble origins. Today, a chemical-industry billionaire, Wang is Taiwan's leading industrialist.

In the late 1960s, Chuang came to the United States to study law. He and his wife, Huey Mei, lived on a small stipend provided by his scholarship, and they recall those days as typical of struggling immigrants'.

"We were deeply impressed with the opportunity and equality in America," Chuang says. "But we also saw the hard times Chinese immigrants had in their daily lives." Chuang decided to remain in the United States and become a citizen. But, he says, he'd also decided that helping the Chinese American community was his mission.

With a master's of law from Berkeley and a doctorate from George Washington University, Chuang joined Cadwalader, Wickersham & Taft, a Wall Street law firm, in 1973. He encouraged Y. C. Wang to become a client of the firm, and worked on matters involving the Taiwanese billionaire's American interests.

Chinatown in those days was entering a period of dynamic economic growth marked by a change in immigration patterns. Unskilled Asian laborers—the typical immigrants of the past—were being joined by students, professionals, and rich businessmen looking for opportunities in the American market.

New York's Chinatown was the East Coast center for such immigrants, but there was no Chinese American–owned bank that spoke the language of the new arrivals or catered to any of their special needs. "I was looking for a challenge," says Chuang. "I thought that one way to help would be to build a bank that

Photographed by Julie O'Connor.

would service the Chinese community."

Chuang applied for Golden Pacific's charter in 1974 and began looking for investors and directors. By the time the bank opened in 1977, an impressive cross section of the Chinese community was on Chuang's side. However, the board—which included a number of successful Chinese American businessmen—was apparently not actively involved in the bank's operations. Most of the major investors in the bank were Taiwanese—and their names weren't known to many of Chuang's fellow directors.

Meanwhile, in a series of maneuvers from 1974 to 1980, the Canal Street block on which the bank headquarters would later be built was sold back and forth at least five times by Chuang, his wife, and various firms under their control. In the process, Chinatown sources say, family members of Y. C. Wang, who had originally financed the acquisition of the property, were squeezed out. Chuang insists that Wang received fair market value for his investment.

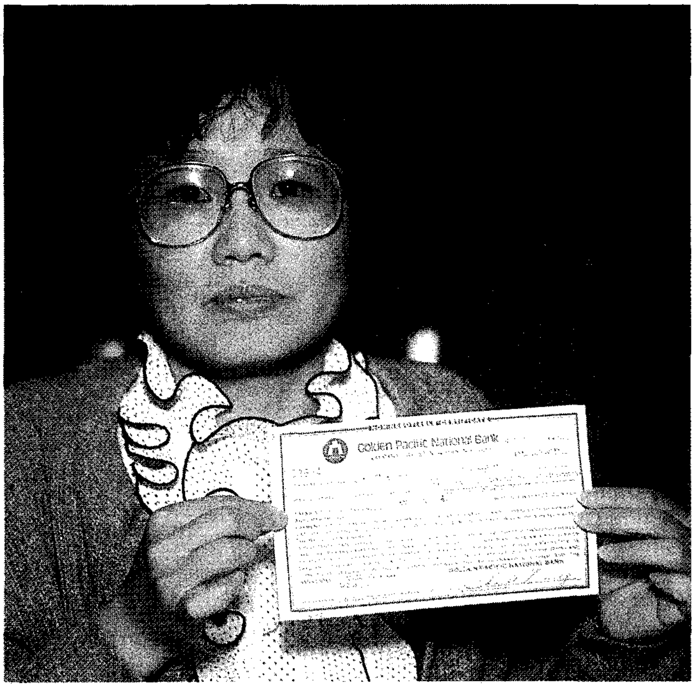
ALL THIS ACTIVITY took place within the shadows. To most people who lived in Chinatown, Golden Pacific was a neighborhood success story. The bank's initial stock was bought by 290 investors—many of them workers and small-business men in Chinatown. Unlike many New York banks, Golden Pacific put most of its deposits back to work in the community. When Chinese immigrants wanted to buy homes, Golden Pacific was a willing lender, often dispensing with the usual income and credit-history requirements. The bank's $100-million loan portfolio financed a community shopping mall, a Chinese theater, a child-care center, many restaurants, and small retail businesses.

Golden Pacific's tellers spoke Taiwanese, Mandarin, Cantonese, Fukienese, and other dialects. Even today, with 30 banks in Chinatown, at least 7 Chinese-owned, such service is hard to find.

From the beginning, however, Chuang's commitment to community service was inseparable from his desire to exploit market opportunities. The bank's apparent willingness to accept deposits from people without identification, for example, "served" the community in a way. But it also helped build the bank's capital base.

Chuang went where the community went. He followed the exodus of new immigrants to Flushing and Elmhurst by putting branches there. He opened "loan-production offices" in the Chinese communities of Los Angeles, San Francisco, Houston, Boston, and Chicago. Under interstate-banking regulations, these offices were barred from taking deposits. But government bank examiners say that when they shut down Golden Pacific they discovered that the out-of-state offices had been taking deposits and had large sums of cash on hand.

Taipei bank regulators proved more wary of Golden Pacific than their American counterparts were. The bank applied for a license to open a branch there but was turned down. Even so, according to FDIC lawyers, Golden Pacific continued operations in Taiwan, including the large-scale sale of yellow certificates.



WORRIED: *A yellow-certificate holder testifies in Washington.*

Chuang made his share of enemies as he built his bank, but it wasn't until 1980 that he faced serious challenges to his control. In a routine bank examination in June that year, officials from the Office of the Comptroller of the Currency (OCC) found that the bank had inadequate reserves against bad loans, poor internal controls, deficiencies in its lending operations, and weak management beyond Chuang. The OCC took the formal step of placing the bank in its "special projects" program, a designation that meant the bank's operations were supposed to be closely scrutinized.

At about the same time, Paul Lee, whose family and associates from Singapore and Taiwan controlled a large block of Golden Pacific stock, had grown distrustful of Chuang. He drafted an eighteen-page memorandum with a laundry list of allegations, both serious and trivial, about Golden Pacific and Chuang. The memorandum eventually made its way to the OCC. Among other things, Lee charged that proceeds from a $50,000 time deposit had been placed in a so-called custodian account—one in which the bank controlled the funds. Lee asked, "Does this kind of 'Custodian account' evade Federal banking law because the deposit is outside of FDIC?" Five years later, it would be this issue that would bring Golden Pacific down. But in 1980, the OCC never responded to Lee.

The office did take a mild interest in Lee's report, however, and launched an investigation in early 1981. Examiners substantiated some of Lee's allegations about bank procedures and passed their findings on in a "criminal referral" to the Southern District U.S. Attorney's Office. Over the next three years, the Golden Pacific case would move around from desk to desk, failing to arouse serious interest.

The Justice Department dropped the case entirely in 1984, even though, at the time, Golden Pacific was being mentioned in a congressional inquiry into criminal misconduct and insider abuse at financial institutions. In a classic case of buck-passing, the OCC now argues that once it made the criminal referral there was nothing more for it to do. H. Joe Selby, acting comptroller of the currency, later testified that his office actually *avoided* taking further action against Chuang, lest he be tipped off to the Justice Department investigation and destroy evidence.

Another controversy over Chuang's banking practices surfaced in 1981 when the OCC questioned Golden Pacific's policy of accepting funds from customers and pooling them in a custodian account to buy the bank's own banker's acceptances. Banker's acceptances, in effect, are loans made to banks. They are not insured by the FDIC, and they typically carry a higher yield than certificates of deposit. Before the recent wave of bank deregulation, the interest a bank could pay on CD's was fixed artificially low. A bank could pay more on banker's acceptances. But they were available only to investors in denominations of $100,000 or more.

"Why should only rich people get these benefits?" Chuang says he asked himself—and proceeded to design the system that allowed his customers to pool their deposits. As evidence of their holdings, the customers received non-negotiable yellow certificates.

Both the OCC and the Federal Reserve Bank of New York construed the practice as a violation, however, and warned Golden Pacific. In an argument that

WHEN THE TAIWAN-CONDOMINIUM DEAL WENT SOUR, THE BANK RISKED UNRAVELING EVERYTHING.

would be repeated often over the summer, Chuang claimed that the funds were "investments" for which the bank was acting only in an "agency" capacity. He and the bank's lawyers then entered into a drawn-out, two-year correspondence with the authorities, essentially repeating the argument that since the bank was only acting as an agent, the funds did not have to be treated like deposits. Eventually, both the OCC and the Federal Reserve Bank lost interest.

Meanwhile, with Britain's lease on Hong Kong due to expire in 1997, many nervous investors were taking their money out of Hong Kong and putting it into New York, among other places. Chinatown was booming and Chuang was determined to channel the community's growth into the growth of the bank. "The intention, the motivation, the goal of everything I've done was for the bank, never for myself," he insists today.

Even at the height of the bank's success, Chuang and his family lived modestly in a middle-class townhouse development on Staten Island, where about 10,000 Chinese have now settled. He brought his parents over from Taiwan, and they live next door, baby-sitting for the three Chuang children and growing Chinese vegetables in the garden. Today, though the FDIC charges in a suit that Chuang and some of his friends and relatives were "unjustly enriched," Chuang insists he's been virtually penniless since the FDIC froze his bank account at Golden Pacific. Members of the Taiwanese Grace Christian Church, to which the family belongs, have rallied to Chuang's side, raising $25,000 toward his legal fees.

CHUANG HAD ALWAYS wanted a big, grand building for the bank's headquarters—a building that would symbolize Chinatown's prosperity. Financing the sort of palace that Chuang envisioned, however, would be an enormous undertaking for a bank Golden Pacific's size. Chuang found a way around that problem. The OCC had never definitively forbidden Golden Pacific to maintain a custodian account that would act as an investment agency for depositors.

Now the program was expanded. Yellow certificates were sold to more depositors, and records of their purchases were taken off the bank's books altogether. For accounting purposes, their funds went into a custodian account, now dubbed the Amy Chen account—Amy Chen being used as a sort of Chinese version of Jane Doe. Instead of just buying banker's acceptances, Chuang says, Amy Chen made other kinds of investments—in notes, securities, and commercial paper.

In particular, Amy Chen lent $7.8 million to Sandpebbles Realty, a construction firm whose general partner was Huey Mei Chuang, for construction of the bank headquarters. The bank then leased the building back from Sandpebbles, paying rent that, according to Joseph Chuang, eventually flowed back to the Amy Chen account holders.

Chuang insists that the Amy Chen operation violated no law—and, indeed, the relevant laws are vague. But FDIC lawyers now suggest that Amy Chen was a girl with problems. The biggest was that many customers who put funds in her account apparently believed they were making insured time deposits. Chuang admits that customers were supposed to be told that Amy Chen investments would "in no event constitute a deposit" and that "the bank shall not pay interest." Yet every yellow certificate calls for interest to be paid at a fixed percentage rate. Other alleged banking irregularities—the lack of tax reporting, the concealment of activities from bank examiners, several large, questionable loans—have also been linked to the Amy Chen account.

Chuang argues that unusual practices were needed to bring the Golden Pacific depositors the fruits of higher-yielding investments. Chinese customers, he says, don't care much about what's written on a piece of paper. They base their decisions on personal trust, he says—and he, his fellow officers, and the bank itself had earned their trust. Those customers, however, weren't earning the outstanding interest rates that might justify the added risks of yellow certificates. On April 8 this year, for example, Golden Pacific's uninsured, six-month yellow certificate offered 9 percent interest—a bit higher than Citibank's fully insured 8.75 percent CD rate but considerably lower than Prudential-Bache's CD Plus, which offered 9.8 percent on a fully insured CD.

THROUGH THE EARLY 1980s, Amy Chen apparently did all right. But in 1984, a major investment went sour. Golden Pacific had lent more than $4.4 million of the Amy Chen money to a Taiwan real-estate group that was trying to turn the Regency Hotel in Taipei into a luxury condominium. Eventually, a fight broke out over control of the hotel. Golden Pacific's key borrower disappeared. The bank assumed control of a number of floors in the building, but an opposing group padlocked the lobby.

When the property stopped producing income, the bank must have found itself in a bind. Most Chinese customers, schooled in the "save, save, save" mentality, just rolled over their yellow certificates when they came due. But, from time to time, a customer would call for his money, and Golden Pacific would need funds to pay the principal and accumulated interest—or risk unraveling everything.

In November 1984, an ominous example was set just up Canal Street from Golden Pacific, at the United Orient Bank. The problem involved a man named Eddie Chan, a major stockholder and officer in United Orient, and the head of the On Leong tong—a powerful Chinatown organization. Investigators testifying before the President's Commission on Organized Crime reported that informants had linked Chan to Asian crime families. Rumors spread in Chinatown that Chan would be arrested and United Orient closed down. The result was a run on United Orient. Over 1,000 people lined up to get their money. Three million dollars flowed out in two days. It took emergency efforts by federal and state banking officials to calm the situation. (Chan denied the crime-family link and was never arrested.)

Watching this, Chuang may have become worried about the liquidity of the bank's yellow certificates. In any event, he embarked on a major new marketing campaign. Many of the people now awaiting an FDIC decision on the certificates say they were first encouraged to change from the bank's normal blue CD to the yellow certificate during this period.

"I was told that since I had more money now, I qualified for a slightly higher interest rate," says Anna Hsue, a Secaucus nurse who did her banking in Chinatown. "I noticed that the certificate they gave me was yellow instead of blue, but I never thought that meant anything." Wording on the yellow certificates was exactly the same as it was on the blue ones, except for a reference to a separate "agreement" the buyer was supposed to have signed.

When the OCC moved into Golden Pacific in June, Chuang showed authorities a copy of the supposedly standard "agreement." The text said that the holder was entitled to earnings if the investments worked out, but that the bank was absolved of responsibility if they soured. The arrangement might help the bank's case—if someone can produce a copy of an agreement with a customer's signature on it. So far, no one has. Even so, the possibility that signed agreements might turn up has been cited by the FDIC as another reason for withholding a decision about whether the certificates are insured.

Meanwhile, Golden Pacific was making other investments for Amy Chen—securities, banker's acceptances, a condominium on Hudson Street, a planned hotel in Chinatown, and more. Amy Chen was skirting trouble. It came in January 1985.

A BANK CUSTOMER NAMED Fred Huang had deposited some third-party checks drawn on Nigerian banks, and several of the checks allegedly bounced. Golden Pacific claimed to have lost about $50,000 as a result and stood to lose more if other checks were returned. The bank decided to sue. Since Huang had apparently left New York, the suit included what became known as "the gang of four"—Huang and three of his purported acquaintances, including a former bank employee. One of the defense attorneys involved says, "I can't imagine he ever thought he would go to court over this—he was just trying to intimidate Fred Huang into making good on the money."

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ANGRY MARCH: *Demonstrators protest the government's decision to close the bank.*

But as the defense lawyers began researching the case, they heard a lot of unusual things about the bank's operations. Paul Lee's old memo came up, as did Amy Chen.

On April 29, the defense lawyers took their first discovery deposition in the case—from Theresa Shieh. She was calm, and two lawyers from Cadwalader, Wickersham & Taft were present to represent the bank. Less than an hour into the deposition, Terrence O'Reilly, one of the defense lawyers, dropped the bombshell: "Is there an account, Miss Shieh, at the bank into which substantial deposits are made that are not reported to the Internal Revenue Service or the Federal Reserve Bank, ever?"

"For the deposit, we report everything to the Internal Revenue Service and the Federal Reserve Bank," Shieh replied.

"Have you ever heard of the Amy Chen account?"

"Yes."

"Can you tell us what that is?"

"The account in Amy Chen is not a deposit. It is an agent account. . . . We don't have to report those kinds of information."

The secret was out. The deposition went on all day, but the defense lawyers knew that they had made their point. Joseph Chuang was unlikely to be interested in pursuing a lawsuit that might involve the Amy Chen account.

After the deposition, the yellow certificates began appearing with a faint rubber stamp in one corner. Close examination revealed that the stamp said in English, "Funds held by the bank are not deposits. Therefore are not insured by FDIC."

This eleventh-hour gesture has compounded problems for the small number of depositors who bought their certificates in May and June, after the stamp began appearing. The FDIC has used the stamp to bolster its case that at least some customers were aware their funds were not insured.

Two weeks after the deposition, one of the lawyers representing the gang of four went to the OCC to report what he knew about Golden Pacific. The lawyer—who spoke with *New York* on the condition that he not be named—says he wanted to call attention to the problems at the bank before it failed. But he says he never thought the OCC would itself bring about the bank's failure. "I couldn't sleep at night before I made the decision to go to the [OCC], and I can't sleep now, knowing how many people have been hurt," the lawyer says.

For an agency that had seemed to take Golden Pacific's problems casually, the OCC suddenly got very serious. On Monday, June 17, examiners swooped down on Golden Pacific in a surprise audit. They confirmed that the yellow certificates existed, and soon they found the box in Theresa Shieh's office.

Throughout that week, according to the OCC, Shieh and Chuang refused to say what had become of the money from the sale of the yellow certificates. Then, on Friday, June 21, Shieh left several messages for an examiner named Robert White. She was ready to talk. "This is the worst thing I've ever done in my life," she later told the examiners. That night, the OCC called Chuang into a meeting. The examiners told him they had determined that over $14 million worth of yellow certificates were liabilities—and that, as a result, the bank's balance sheet was in the red by more than $5 million. The examiners demanded that Chuang show that he had valid, bankable assets to cover the gap, or else they were going to close the bank.

Chuang angrily insisted that if the yellow certificates were deemed liabilities, then the OCC ought to consider the Amy Chen investments—the Taiwan condo, the Sandpebbles loan, and such—as assets. Taken together, those assets would put the balance sheet in the black again. Officials of the OCC say they would have spared the bank an immediate closing if Chuang had been able to produce records showing that the bank had clear title to the investments he claimed. He pleaded for time to assemble the paperwork and to get documents from Taiwan, but the authorities didn't want to wait. At 10:20 that night, the comptroller of the currency, H. Joe Selby, declared the bank insolvent, shut it down, and appointed the FDIC as receiver.

IN CLOSING THE BANK, THE comptroller elected to bypass several possible, less drastic remedies, such as shutting off the yellow-certificate sales (a tiny percentage of the bank's operations), ordering a change in management, and even arranging a merger with another bank. In his House Banking Committee testimony, Selby cited the urgency of the situation, claiming that "a run had started on the bank." But eyewitnesses deny that that was happening. "It was completely quiet," says Justin Yu, a reporter for a Chinatown newspaper.

On the night the closing was ordered, dozens of FDIC employees scurried into

THE WOMAN SHRIEKED THAT THE GOVERNMENT MEN WERE MURDERERS DESTROYING HER FAMILY.

Chinatown, and rumors began to spread. By Sunday, there was total shock. "It was then that we realized the particularity of closing down a bank in an ethnic community like this," says Alan Whitney, an FDIC press spokesman. Along with 200 other FDIC employees, Whitney had been shuttled in from bank-failure sites in Oklahoma and Kansas to deal with Golden Pacific. When Whitney told a Sunday press conference that the FDIC wasn't sure if the yellow certificates were legitimate deposits, pandemonium broke out.

Chinatown's twelve newspapers went into high gear with fact, rumor, and news bulletins. Political organizations called meetings. Crowds gathered around the bank headquarters. On Monday, a big demonstration erupted. At one point, depositors rushed the doors of the bank in a desperate effort to get information and vent their frustration.

Facing a level of tension it had rarely encountered, the FDIC worked to speed up disposition of the bank's assets and deposits. The option of choice in this sort of situation is merger with another bank, which then takes over the failed bank's operations.

In this case, the FDIC ruled out a merger because unknown factors about Golden Pacific's assets and liabilities suggested extensive potential litigation down the road. The best the FDIC could hope for was a "deposit transfer"—a trade of Golden Pacific's known, insured deposit base to another bank in return for a financial premium.

Joseph Chuang asked for time to try to sell the whole bank to a qualified buyer, but he came up empty-handed. On Wednesday, the FDIC invited 36 banks to bid on Golden Pacific's $117-million insured-deposit base. Interested banks were given 24 hours to submit bids.

In the end, there was only one bidder—Hongkong and Shanghai Banking Corporation (HKSB)—which offered $6.4-million as a premium to get control of the deposit base. Later, many in Chinatown would charge that the FDIC's deadline had been unfair to smaller financial groups. HKSB, which is among the world's 25 largest banks, with assets of over $60 billion, and which has long been planning expansion in New York, could afford to move quickly.

The FDIC was pleased that by the next weekend it was able to get the Golden Pacific's branches open—now renamed as branches of HKSB. The insured depositors—the vast majority—could go about their banking business again. But the sale angered some people. Asian-Americans for Equality, a civil-rights group, denounced the FDIC and the Hong Kong bank. "The Hongkong and Shanghai Bank is a British-owned bank which has long had a reputation in the Chinese community of having started its fortune by financing opium merchants in China 150 years ago," Doris Koo, executive director of the civil-rights group, told the congressional hearing.

Other questions were raised about the FDIC's decision to make a partial deal—transferring only the clearly insured deposits without trying to get HKSB to take responsibility for the yellow certificates.

As for the remaining Golden Pacific assets, it's not clear what the FDIC will do. Chuang may actually be correct in saying that Golden Pacific was solvent when it was closed down. The Taiwan condo, for example, though apparently a poor investment, still has a sale value. The Canal Street land, carried on Golden Pacific's books at a little over $1 million, may actually be worth as much as $5 million. Chuang claims he could liquidate the assets so that everyone—all the bank's customers and stockholders—would recover their money.

One week after the bank closed, the FDIC opened a claims center for yellow-certificate holders in a Confucius Plaza schoolroom. The agency quickly intimidated some depositors by posting signs insisting that claimants present driver's licenses, Social Security cards, green cards, or passports.

On the first day of the claims proceedings, twelve FBI agents appeared, the first time in recent memory the FBI had visited the claims site of a failed bank. The agents had been directed to ask claimants if they would "voluntarily" answer questions, but several depositors who went through the experience said it was hardly voluntary.

Against this backdrop, the yellow-certificate holders have been slow in coming forward. So far, only 221 claims have been filed—out of 365 known yellow certificates. Many illegal aliens are obviously waiting to be certain the FDIC is going to insure the certificates before they risk appearing to make a claim.

Although the FDIC at first suggested that it would make a decision on the yellow certificates by the end of July, the agency has yet to act. FDIC attorney Howard Herman now says the agency may announce its course of action in the next two weeks.

The most concrete result of the FDIC's investigation has been the decision to sue Chuang, his wife, Theresa Shieh, Sandpebbles Realty, and over two dozen other people and businesses. In the suit, filed late last month, the FDIC alleges that the defendants conspired to divert the funds from the yellow-certificate sales to "third parties" who have "family, business, or social ties to Chuang" and who were thus "unjustly enriched." The suit seeks return of the $14 million in yellow-certificate deposits, $50 million in punitive damages, an accounting from Chuang and Shieh, and the establishment of a system to oversee disposition of the remaining assets bought with yellow-certificate funds.

Joseph Chuang is in seclusion at his home on Staten Island. After agreeing to appear at the House Banking Committee hearings, he failed to show up. Congressman St. Germain is now considering whether he will subpoena Chuang when the committee resumes its hearings. Meanwhile, Chuang's lawyers have filed suit against the OCC, demanding restoration of the bank's charter and a halt to further liquidation of the bank's assets.

The yellow-certificate holders watch and wait. Many find Joseph Chuang contemptible but prefer to direct their anger at the government, which they see as bureaucratic at best, racist at worst.

At the hearings in July, Lia-wei Huang, a truck driver's wife who works occasionally as a street peddler in Chinatown, told how her family had managed to save the $56,000 that went into their yellow certificate. She broke into tears as she spoke of her husband's long working hours and his insistence on skipping lunch to economize. "Our sole dream is to buy a house so we can raise our children properly," she said.

As the hearings recessed, the very polite, reserved Mrs. Huang, shivering slightly in her plain denim jacket, confronted the gray-suited officials of the FDIC. Suddenly, she shrieked that the FDIC men were murderers destroying her family and her people.

The officials, accustomed to the quiet world of lawyers and bankers, were clearly taken aback. Earlier, several of them had said they sympathized with the plight of Mrs. Huang and others. But their responsibilities, they said, are not to individuals but to the whole U.S. banking system.

How those responsibilities are carried out remains to be seen. But regardless of what happens, the scars will be felt in Chinatown for a long time to come. ■

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MOMMIE BUSIEST

PERRI KLASS THRIVES ON DOING IT ALL

BY DINITIA SMITH

PERRI KLASS IS TIRED. A fourth-year student at Harvard Medical School, a winner of two O. Henry Awards for short fiction, a former "Hers" columnist for the New York *Times*, now the author of a novel, Klass has just started a new rotation at Children's Hospital. Now she's home, but her own baby, seventeen-month-old Benjamin, normally a jolly, sociable child, is "frantic" after a month-long trip to Burma and Thailand, an eighteen-hour plane ride, a three-day stopover in London, and then another seven hours on a plane. To top things off, the phone is broken at Eliot House, where Klass, 27, lives with Benjamin and his father, her boyfriend, Larry Wolff, and where Klass has a part-time job as a house tutor. She has eight magazine assignments due, including her monthly column for *Discover,* and an article for the *Encyclopaedia Britannica's* annual health volume. There's a pile of mail to be answered, some of it from doctors irate about her medical pieces. ("These doctors are so *illiterate!* And the more sarcastic and upset they are, the worse it gets. I'm going to write a piece on them.")

And now yet another person is asking how she does it all.

"I've got my makeup routine down to 40 seconds," she says.

AT A TIME WHEN WOMEN ARE wondering if it's possible to have it all, Klass seems to defy the limits. She appears to thrive on a grueling routine of motherhood, medicine, and writing—and she says she wants more. Klass is a second-generation feminist, raised in the ideology of the late sixties and seventies. In her fiction and in her life, the questions that torment so many older women seem not to trouble her at all.

Just a year ago, Klass started writing the "Hers" columns, the youngest woman to do so. The columns about her life as a medical student provoked wide comment from readers who were inspired or depressed by how she nursed her new baby during the brutal regime of her internal-medicine rotation, working 120-hour weeks, with every third night on call and one day off every two or three weeks. Now Klass has given them another reason for envy or admiration: She has written a novel. *Publishers Weekly* has called *Recombinations,* a love story about a young woman scientist working in recombinant genetics, "a clever tale," and *Kirkus Reviews* has praised it as "an uncommonly good first novel." The Chicago *Tribune* has called *Recombinations* "the thinking woman's (and man's) *Fear of Flying,* a genuine post-feminist novel."

"Who hasn't wanted to be a doctor, a well-published writer, and a mommy too?" says Perri Klass's editor. "People of her generation may want to hate her, but she's so good!"

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PHOTOGRAPHED BY HARRY BENSON

BABY DOC: *Klass wants to do clinical work rather than research, and intends to become a pediatrician. She likes children and thinks that "pediatricians are nicer" than other kinds of doctors.*

(*The New York Times Book Review* has been less favorable, however, calling Klass's heroine "utterly complacent and trivial," and saying that *Recombinations* lacks the "urgent and poignant prose" of the "Hers" columns.)

In *Recombinations,* Klass writes of a generation of scientists who have never known a scientific universe without Watson and Crick's discovery of the double helix. Anne, the young heroine, is in her late twenties; her best friend, eight years older, is "a woman scientist from another era." Yet Anne has seen enough sexism in male scientists to be able to imagine what things were like when her friend was starting out.

"Klass is of that new generation of writers that has come of age after the cultural chaos of the sixties," says Tom Jenks, an editor at Scribner's who, as a fiction editor at *Esquire,* was one of the first to spot Klass's work. "These writers have inherited a set of solutions to the sexual revolution. The energy that many of the writers of the sixties and seventies expended in even letting questions of sexual roles, of commitment and of fidelity, come to the surface is not being used here."

In *Recombinations,* Anne can leave her live-in lover and somehow everything will be all right in the end—they can still be friends, even make love from time to time. The heroines of her short stories are also confident and easygoing in their sex lives. In "Not a Good Girl," which won Klass an O. Henry Award, a young woman scientist goes to bed with a man she doesn't even like, and there is none of the anguish and guilt she might have felt in another era. The man in "A Romance in Brief" has begun to fantasize about having sex with other men, but that doesn't seem particularly strange or shocking to his girlfriend. In "The Almond Torte Equilibrium," published in *Christopher Street,* there's some tension between two lesbians when one of them gets pregnant by a former lover. But no problem. The women decide to have the baby.

WHY A DUCK?: *Larry Wolff explains things to his and Klass's son, Benjamin.*

Klass's style is minimal and unadorned. There are few descriptive passages, and she often writes in the present tense: "Men take Louisa out in the evenings, often men she meets through her job, they take her out and bring her home and go to bed with her. She falls in love, she hopes it will last, she loses one and starts hoping for the next." Some critics call this style passionless. But for Eileen Schnurr, fiction editor of *Mademoiselle,* who bought the first-serial rights to *Recombinations,* Klass's writing has a "tough-mindedness. Stories about women so often have a soft edge. There's not that gauzy, over-romanticized quality here. These are women who deal with life in a strong way."

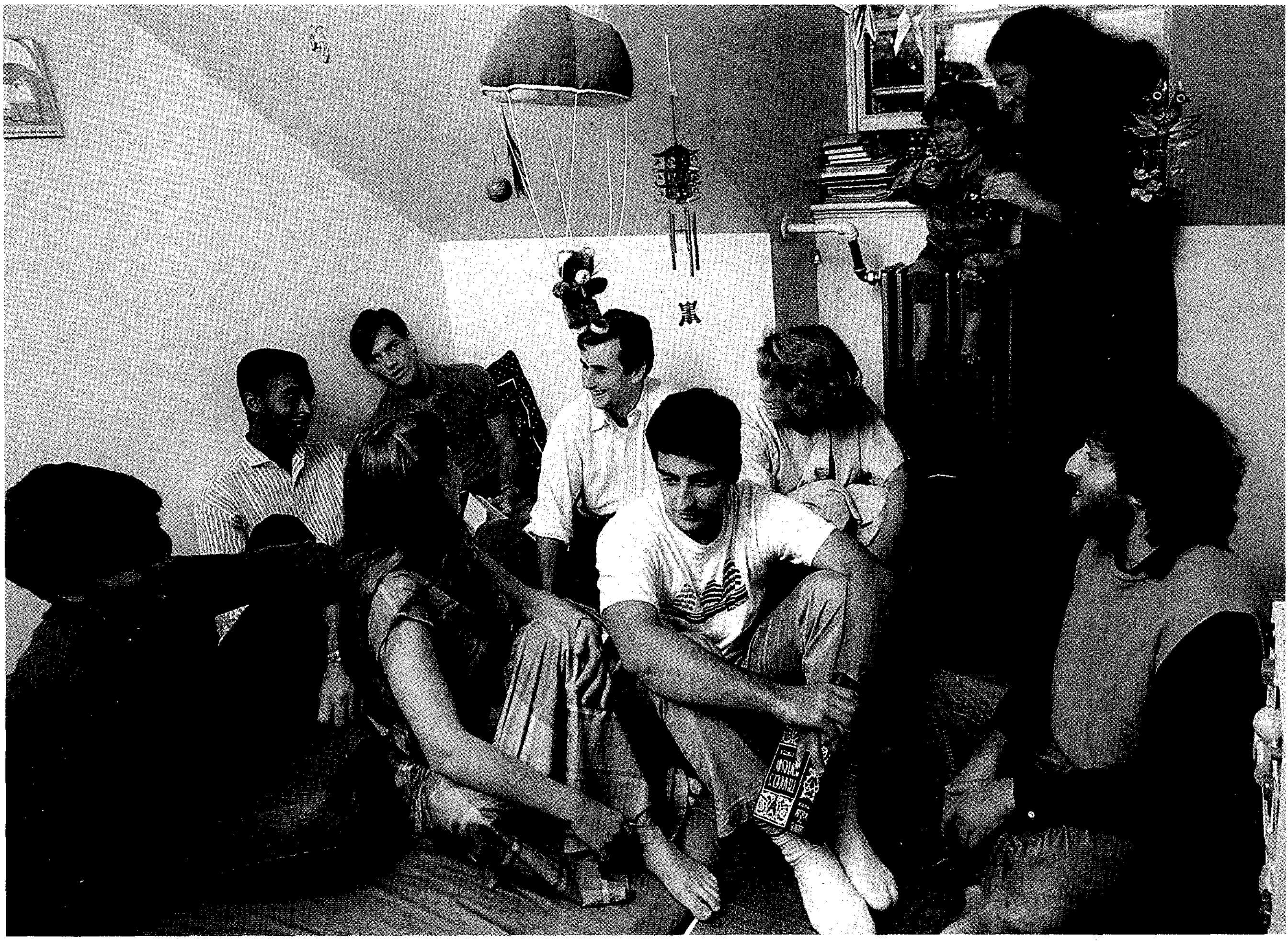
The fact that Perri Klass cuts corners on her makeup may be of little consolation to those legions of tired women wondering how she does it all. (Actually, Klass, who has long fuzzy brown hair and wears standard-issue Harvard wire-rimmed glasses, seems to use hardly any makeup at all, except black or gray nail polish.) The explanations for Klass's astonishing productivity are at once both mysterious and mundane. For one thing, she doesn't get very much sleep. Her creative powers seem somehow to rise at midnight, soon after Benjamin goes to bed—he still gets up at least once during the night. "Between midnight and 4 A.M., I do my best work," Klass says. She tries to be in bed by two on weeknights because she usually has to get up at seven to go to the hospital. But Klass says her schedule does sometimes take its toll. "I crave sleep like a glutton. I will sacrifice food, pleasure, and academic achievements to sleep."

She also has all the credits required for a Ph.D. in zoology, which helps greatly in her medical studies. "I'm comfortable with the vocabulary of science. I have a good background in genetics and statistics." And she is a very quick study. Dr. Orah Platt, a professor at Harvard Medical School, who taught her hematology, says that, although "her attendance was horrendous"—she was pregnant at the time—Klass got one of the highest grades in the course.

Klass also plans ahead. She carefully timed Benjamin's birth (which she wrote about soon after it occurred, in *The New York Times Magazine*) to coincide with the second year of medical school, before students begin their demanding introduction to clinical work. While she was pregnant, she seldom went to class, studying from lecture notes instead. During her pregnancy, Klass also taught freshman English at Harvard. She needed the money, she says.

Klass went into labor while studying for her endocrinology exam. One can see the writing in her notes trailing off when the contractions start. It was a long, hard delivery, but she decided to go home only four hours after the birth. Those first few weeks were "easy" because she seldom went to class and never went to microbiology lab at all—she already knew most of the techniques from graduate school.

Klass recently got an "excellent" in her surgery rotation, one of the most difficult at Harvard. "Perri is very good at



KLASS CONSCIOUSNESS: *Wolff holds his Harvard students' tutorial in Benjamin's room.*

sewing too," says her boyfriend, Larry Wolff.

PART OF KLASS'S SECRET IS Larry Wolff. Wolff, a lecturer in history and literature at Harvard who wears a beard and a hoop earring, usually does much of the child care. On a typical day, he and Benjamin sleep till about ten. A student may arrive for a tutorial, which is often held in Benjamin's room. At around 12:30, Wolff delivers Benjamin to the Harvard Yard Childcare Center. He's picked up at 5:30. Sometimes Klass and Wolff eat in restaurants, but often Wolff cooks dinner while more students come around for advice (he also bakes). Domestic chaos means little to Klass and Wolff, they say. Ring-around-the-bathtub and laundry left in bags waiting to go to the laundromat do not particularly bother them. But Klass gets testy when asked if the reason she can do it all is that Wolff is "so supportive." "What kind of man would he be if he *wasn't?*" she asks.

Larry Wolff is no slouch himself. He finished his thesis, on Polish-Vatican relations in the late eighteenth century, after Benjamin was born. He speaks Italian and reads German, French, Polish, Russian, Latin, and "a little Czech, Portuguese, and Serbo-Croatian."

Wolff and Klass met "during the spring of the fall of Saigon," when they were freshmen at Harvard. The two had an instant affinity because so many Harvard undergraduates are "very serious." They were both night people, and neither studied much. Their relationship is a product of the Harvard reading period, that time in the spring when warmth suddenly relieves the long, hard Massachusetts winter and a sweet and lambent light hangs over Cambridge. Students try to study for exams by the Charles, but often, instead, end up in bed with each other. "You run into people in the dining hall and they say, 'We have a surprise for you!,'" says Wolff. There is a picture of Wolff and Klass from that time. (They are avid picture takers—especially on their many travels. There is Wolff at the ruins of Luxor, on the site that inspired "Ozymandias," Wolff on a ceremonial bull at Persepolis.) In the picture taken the spring they met, Wolff is lolling on a bed with his Loomis and Sternberg advanced-calculus text. Klass is seated next to him wearing what appears to be only a pajama top. They are both laughing. Their relationship has lasted more than ten years now.

Do they intend to marry? "I don't know. We just haven't," says Klass.

Do they have more freedom this way? "I wouldn't know," says Klass. "I've never been married."

Both Wolff and Klass are great admirers of Harold Nicolson and Vita Sackville-West. Benjamin was given the middle name Orlando, after Virginia Woolf's novel about her lover, Vita. Larry Wolff recently published a paper on Harold Nicolson in *Biography,* a scholarly journal. On their last trip to England, Perri and Larry took Benjamin down to the family estate, Sissinghurst, to have lunch with Nigel Nicolson, Vita and Harold's son. They love the Bloomsbury crowd and "English eccentrics" in general because of their "intellectual playfulness. They're silly, they gossip, they see themselves a little bit as comic," says Wolff. Klass and Wolff are also "fanatics" about E. F. Benson's *Lucia* novels, and delight in "Brontë trivia."

You name it, Klass and Wolff have read it. On their favorite-reading shelf are the works of Jorge Amado, Alice Adams, Noël Coward, and Armistead Maupin. George Eliot is important, too. Wolff's birthday gift to Klass was George Eliot's letters.

And it should be added that Klass is a

PERFECT TIMING: *Klass planned her son Benjamin's birth to coincide with her second, less demanding, year of medical school. She went into labor while she was studying for her endocrinology exam.*

pretty good cook—of Indian and Italian food—and is currently making a crocheted blanket and a patchwork quilt.

TO UNDERSTAND PERRI KLASS, you have to know her mother, Sheila Solomon Klass, the author of nine books. On the day Perri was born, in 1958, Sheila Klass typed the last page of her first novel, *Come Back on Monday.* She gave birth in Trinidad, where Perri's father, Morton, a professor of anthropology at Barnard, was doing fieldwork. She later wrote about the experience in *Everyone in This House Makes Babies.* Her last novel, *A Perpetual Surprise,* was praised by John Gardner as "a delight from end to end." *The New Yorker* called it "a delightful comic novel." "All my life I wanted to be a writer," says Sheila Klass. "For me, there's no higher activity in life. You don't do it for money—though I would be glad to do it for money! I get a vicarious pleasure out of Perri's success."

From the time Perri was seven, Sheila Klass was teaching English at Manhattan Community College. "In those days, it was frowned on if a woman went out of the house to work and left her children with a baby-sitter." So Perri and her brother and sister had no baby-sitter. Sheila Klass taught while they were in school, and got up at 4 A.M. to write until they awoke, three hours later. She was also the kind of woman who, on weekends, would cook seven meals for the coming week and freeze them. "We always had well-rounded meals," says Perri, "with vegetables!"

Morton Klass also writes, books on anthropology (he used to write science fiction for pulp magazines). His brother, Philip Klass, writes science fiction under the name William Tenn. (Perri Klass once taught science-fiction writing at Harvard summer school.)

All the Klass kids were reared to write. Klass's brother, David, 25, has published a novel for children, *The Atami Dragons,* which has just been optioned for the movies. David and his sister Judy, eighteen, recently won poetry prizes awarded by *Midwest Poetry Review.*

When Perri Klass was growing up in Manhattan and it was her turn to walk the dog, if she said, "Mom, I have to finish my story," that was considered a legitimate excuse, as opposed to "I wanna watch TV." "When you're a kid, the things you can do that adults will take seriously, the things they'll pay attention to, are limited," says Perri Klass. Sheila and Morton Klass had a professional outlook toward writing—both felt the point was to get published. They didn't think it was insane for a kid to polish a story, type it, and send it out.

The Klasses enrolled Perri in the Agnes Russell School, run by Teachers College of Columbia University. It was the kind of school where, if a child wrote a good story, it was bound and put in the library.

From the time the Klass kids were very young, Morton Klass, who is a bit of an actor *manqué,* would read to them. He had a dramatic reading voice, and soon he wasn't distinguishing between adult and children's fiction but was reading Jane Austen to eight-year-old Perri. "It was a very close, warm time," Morton Klass recalls.

Then came the move to Leonia, New Jersey. It took Perri Klass, a sixth-grader, "one day" to know she hated her new school. "Leonia was the kind of community where the kids' idea of fun was to hang out at the Bergen Mall," Klass says. She was way ahead of her classmates. "At school in New York, it was considered a worthwhile thing to read a book. In this school, reading a book under your desk was considered a capital offense. Reading and writing were only allowed at a certain time. It became axiomatic that kids should be *made* to read and write."

Klass's teacher used to hold up her compositions as an example to the class, and some of the other kids resented her. With adolescence, the experience grew more painful. "I wasn't beautiful, I wasn't desirable," says Klass. In a recent story, "Trivia," published in *The Boston Globe Magazine,* a young girl takes turns asking a camp counselor trivia questions—and beats him almost every time. She keeps missing the ones on movie stars. At the end of the story, the frustrated, infuriated counselor tells the child, "I guess you better work on being smart, because you sure are never going to be anything else.... Maybe an ugly little girl who's going to grow up an ugly woman just isn't too interested in watching the pretty ones."

"I spent months at a time in a fantasy world," Klass remembers.

She used to watch a lot of doctor shows on television—*Marcus Welby, M.D.* and *Medical Center.* "Nowadays, when a bunch of us at Harvard Medical School sit around talking about why we wanted to be doctors, it turns out we all watched doctor shows on TV." But when Klass attended a meeting of the Medical Careers Club in her school, she discovered that all the other girls wanted to be *nurses.*

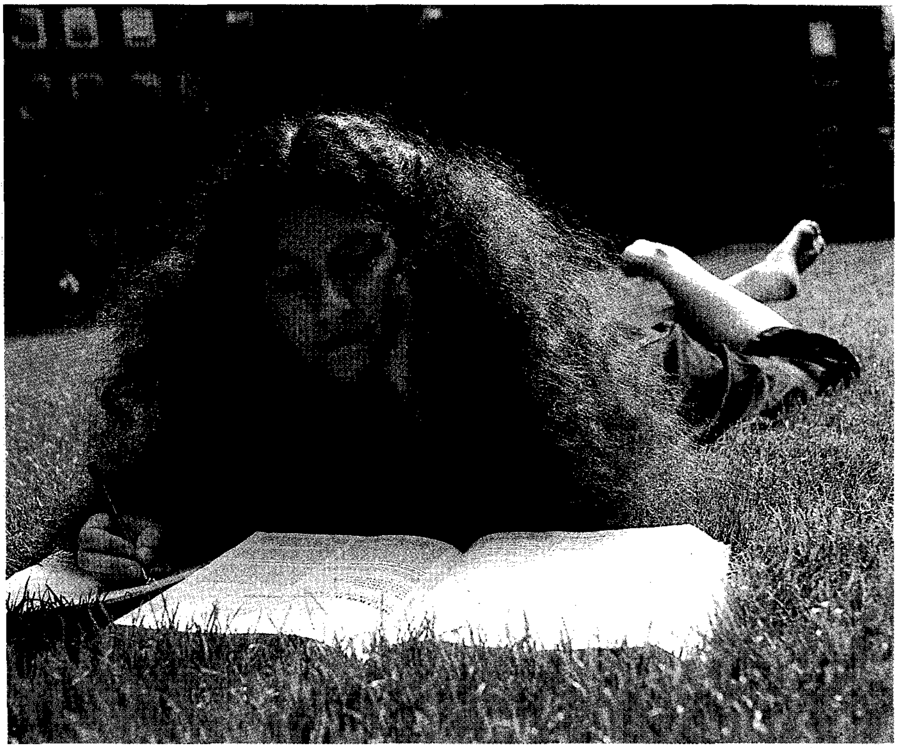
Klass's salvation came when the Leonia students and their parents decided they wanted a more varied education than was offered by Leonia High, and set up the Leonia Alternative School. Sheila Klass taught a writing course. Morton Klass gave one on Indian religions. Along with the standard courses in history and literature, there were classes in men's and women's consciousness-raising, and in massage. The students were a bright group, many of them the sons and daughters of academics. For Klass, the school was complete salvation, and she sailed through in two years.

WHEN SHE WAS THIRTEEN, Klass entered the *Seventeen* short-story contest and tied for third place. Two years later, another story won second prize. Those were her last published stories "for a long time." She estimates she's had "some 300 rejections" so far.

In 1974, Klass entered Radcliffe. All through college, she kept writing stories, sending them to Sheila Klass for her opinion, but she couldn't even get published in the Harvard literary magazine. A string of C's in pre-med initially discouraged her from studying medicine, and she majored in biology. She went to graduate school at Berkeley, where she studied ecology and the evolutionary biology of parasitic organisms. And she kept on writing, beginning *Recombinations* in Rome, where Larry Wolff was on a fellowship. During the day, she worked in a lab studying the genetics of malaria-transmitting mosquitoes, and nights and weekends she wrote. It was while she was in Rome that she heard a short story had been taken by *Mademoiselle,* her first acceptance as an adult.

Tom Jenks, then at *Esquire,* discovered Klass's work "in with the slush." He tried to get some of her stories through at *Esquire* but wasn't successful. He did find her an agent, however—Maxine Groffsky, who sold *Recombinations* to Faith Sale at Putnam's. Groffsky also helped Klass get the "Hers" column, when Benjamin was five months old and she was on her general-medicine rotation. She wrote the column in the hospital, whenever she had a few spare minutes.

There is a certain detachment in Klass's writing, as there is about Perri Klass herself. Sometimes, when she has been talking animatedly, she suddenly stops and looks away, as if everything that can possibly be said about a subject has been said and the subject is now closed. One of her favorite lines is from a detective story, Dorothy Sayers's *Gaudy Night:* "Detachment is a rare virtue, and very few people find it lovable, either in themselves or in others." Yet in her journalism, Klass writes of her fear that she will become too detached, "a zombie," like so many other doctors, spiritually dead, emotionally uncaring.



ON LINE: *Klass plans to write another novel and have more children.*

THERE IS A LONG TRADITION of doctor-writers: Sir Thomas Browne, Rabelais, Keats, Chekhov, Conan Doyle, William Carlos Williams, Walker Percy. The writer-doctor often separates himself from other doctors because of his aesthetic sensibilities. Sir Thomas Browne set himself apart from his money-grubbing colleagues because he cared for the "souls" of his patients. Chekhov's story "Ward No. 6" is the standard "textbook" on medicine in literature. A doctor ends up being a patient in his own lunatic ward and realizes how brutal his reign has been. Walker Percy, in *Love in the Ruins,* portrays the medical staff of a psychiatric clinic as a convocation of lunatics.

Of course, one thing that differentiates Klass from the other doctor-writers is that she is a woman—and a mother. Harvard Medical School has always looked for the well-rounded candidate, says Klass's academic adviser, Orah Platt. The school looks for the student who excels in areas other than pre-med courses (though Harvard still subscribes to the MCAT, the standard medical-school examination no longer required by Johns Hopkins in its effort to find better students). And every class has students who are star athletes or dancers or musicians. When Orah Platt was in medical school sixteen years ago, one of her classmates was the writer Samuel Shem. Four years ahead of her was another, Michael Crichton.

But when Orah Platt entered medical school in 1969, she was one of only eleven women in a class of 139 students. In Perri Klass's year, women make up 32 percent of the class. And when Orah Platt was a student, she and her classmates had to endure the professors' condescending remarks about women doctors. These days, any professor at Harvard Medical School who addressed his class that way would be booed off the podium.

"Women are not pioneers in medicine anymore," Klass says. "The burden that falls on pioneers is not ours. Pioneers have a special kind of heroism which absorbs all their energy. They dare not be the first one to go home at night, or to have a baby. But I don't have the burden of feeling that I have to be the top of my class—that, if I screw up, they'll say, 'We shouldn't take women anymore.' There are 52 more of them.

"I'm privileged," she adds. "I have it easy financially and emotionally. In many ways I'm being a very good girl, doing what I was raised to do." And she has Larry Wolff.

Perri Klass is a child of the feminist age. No one ever told Klass she should put her hair up in rollers so she'd look good for a man. No one ever said it was important to have a home out of *Better Homes and Gardens,* or to keep a clean house for your husband. In fact, in the Klass household, there was a kind of reverse snobbery about those things. And no one ever told her not to bother to go to graduate school because she was only going to get married. For Perri Klass, anything seems possible. And it never occurred to her she shouldn't have a man who *wasn't* like Larry Wolff, who wouldn't let her be anything she wanted to be.

Of course, her opportunities are a phenomenon of class as much as of culture. Sheila Klass points out that at Manhattan Community College many of the young men she teaches "are still firmly convinced that the women should do all the housework."

"I have *chosen* this way of life," says Perri Klass. "There are lots of women all over this city with children and maybe two jobs, who have no money and no encouragement. What about the women cleaning floors in the hospital who are raising their children on their own—they didn't have the luxury of deciding to do it."

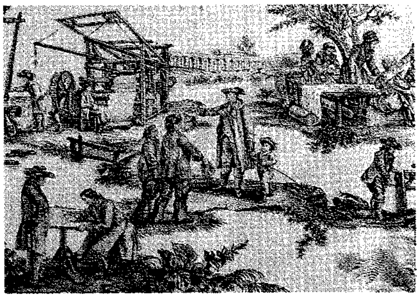
Klass intends to become a pediatrician. She likes children, and "pediatricians are nicer" than other kinds of doctors. She sees herself doing clinical work rather than research. She also wants to write another novel "as soon as possible" and have more children. Klass's life seems so tidy that one is tempted to look for a flaw in the fabric. The first place to look is Benjamin. "If the only way you feel like a good parent is if your kid is eating only homemade whole-grain bread, and you can say, 'White sugar has never passed my baby's lips,' and you spend all your time working on your child's skills, then I'm not a good parent," says Klass. "But Benjamin gets a tremendous amount of love and attention—and I think he's turned out fantastic." Indeed, Benjamin laughs and flirts, and runs to play with visitors, his curls bouncing. "When I'm on a long rotation, I miss him desperately," Klass says, "and I miss Larry too. But it's chiefly *my* deprivation."

Says Faith Sale, "Who hasn't wanted to be a doctor, a well-published writer, and a mommy too? People of her generation may want to hate her, but she's so *good!*"

So, what parting words does Klass have to say to women who might want to go to medical school, be writers, and have a baby too?

"I'd say, 'Copycat!'" yells Klass, and bursts out laughing. ■

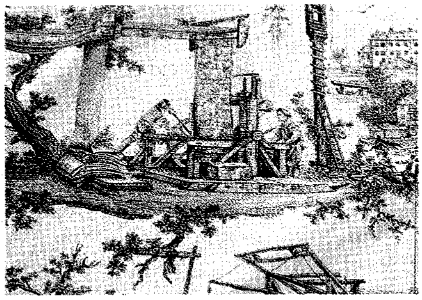
JOUY TO THE WORLD

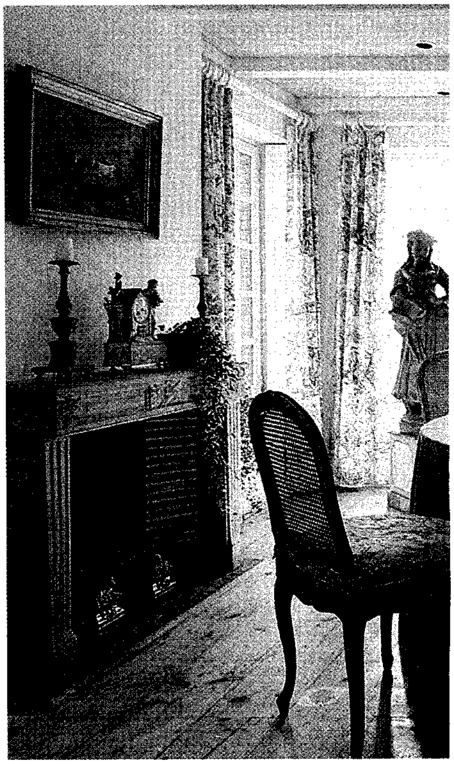


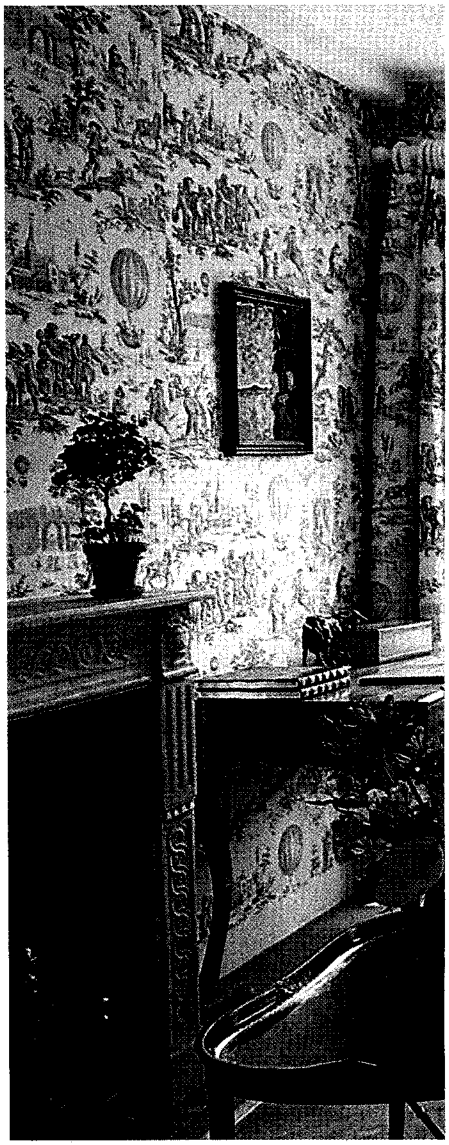
By Marilyn Bethany

They're called BCBG—Bon Chic Bon Genre—and they're the French equivalent of England's Sloane Rangers and our preppies. Even if the BCBG's work in Paris, "home" is invariably a remote château that they've decorated themselves, lest the results appear—*quelle horreur—nouveau riche*. And nothing guards against that calamity more certainly than pulling together the stone fireplace surrounds, the parquet floors, and the Louis XV commodes with a traditional *toile de Jouy*.

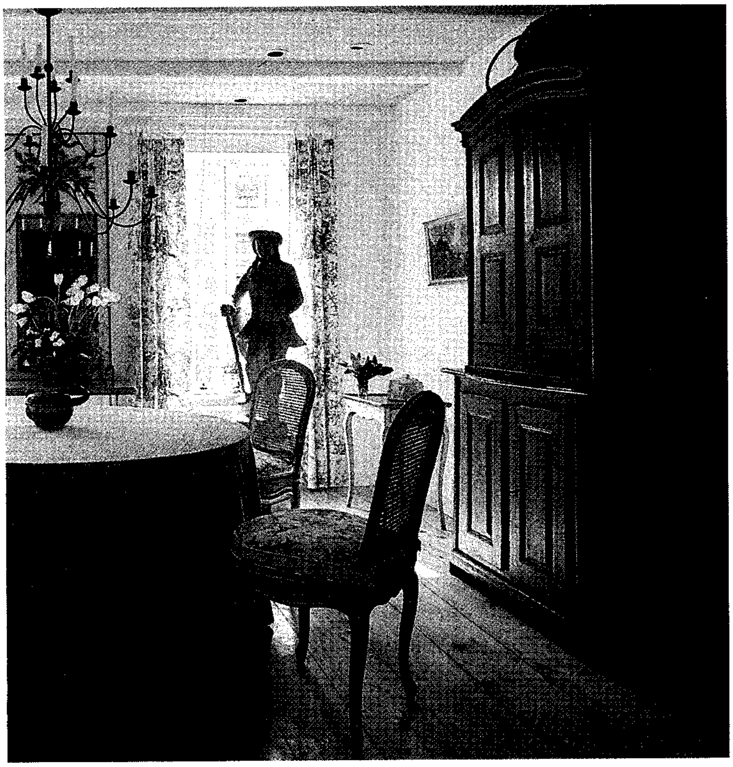
Toile de Jouy is to France what chintz is to England and patchwork calico is to the United States—the very fabric of a nation. Typically, it is a creamy cotton-and-linen blend, printed in one color—blue, red, green, black, or brown—with a series of scenes that tell a little tale. Fabrics of this style have been popular here intermittently, most recently in the fifties. And now, thanks (not surprisingly) to Pierre Deux—and fall-





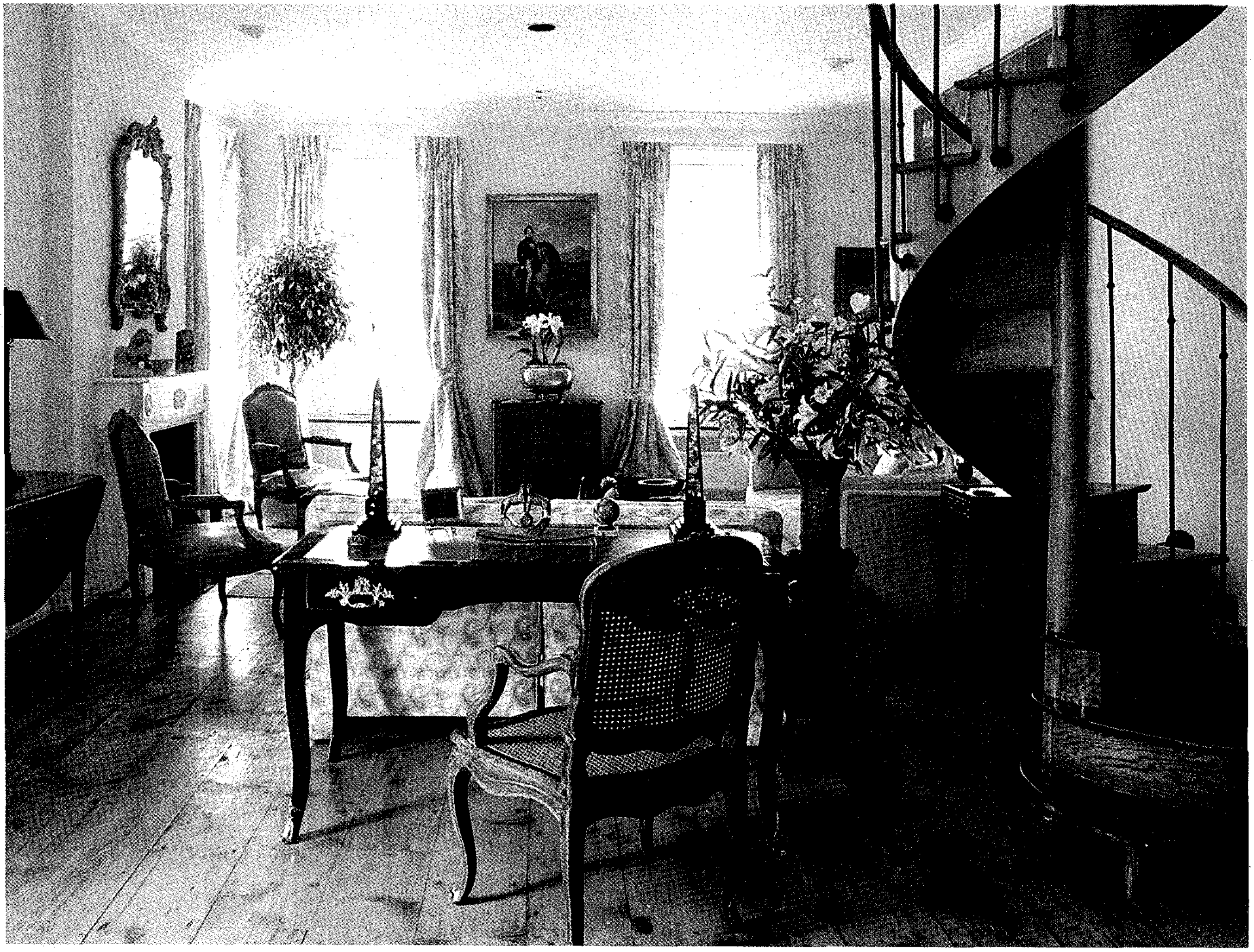


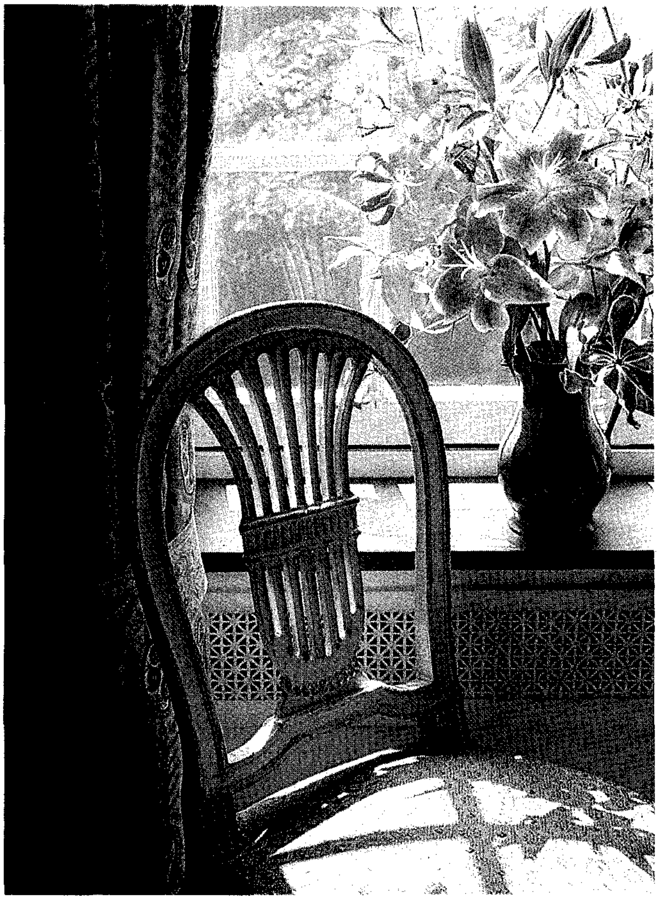
PHOTOGRAPHED BY FRANÇOIS HALARD



In their recently expanded and renovated Greenwich Village apartment, the Pierres of Pierre Deux fame—Paris-born Pierre Moulin and Missouri-born "Pete" LeVec—made lavish use of toile de Jouy, *their latest import. In the dining room, the fabric curtains classic casement windows that the pair brought back from France.*

Traditionally, toile de Jouy *depicted noteworthy practices and events. The fabric the Pierres used in a bedroom tells the story of the first elevation of a hydrogen-filled balloon—man's first flight—an epochal event in the history of aeronautics that terrified Parisians in 1793: One child hides behind his mother's skirts, another loses his pants, a third shinnies up a tree. Another pattern (details, opposite) depicts the printing of* toile de Jouy, *in itself one of the marvels of eighteenth-century France.*



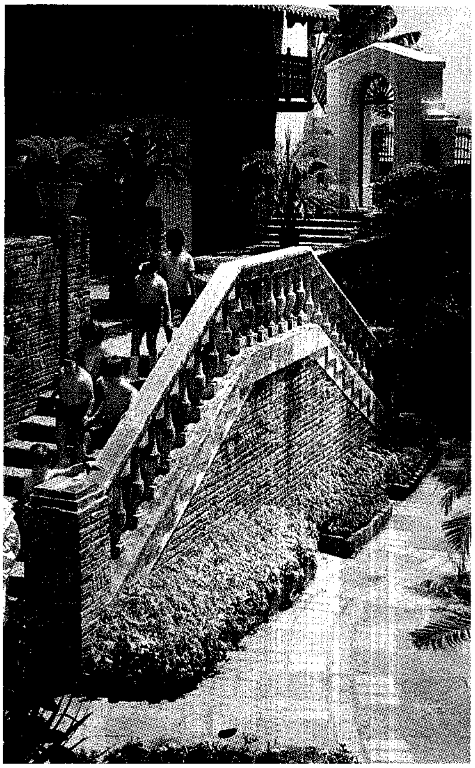


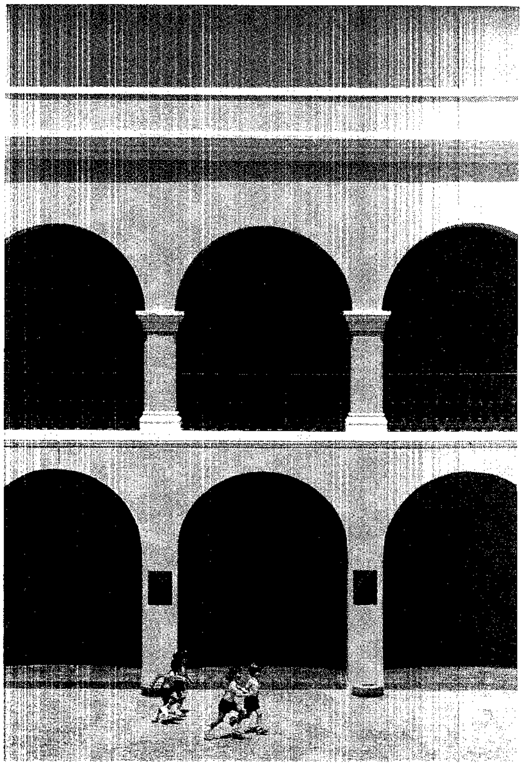
The fabrics in the living room are the provincial cotton prints by Souleiado of Provence, which the Pierres began importing in 1970 and which now form the backbone of their nineteen-store American retailing chain. The winding staircase that connects this "old" apartment with the recently added floor above it was purchased from a Left Bank shop that was being demolished. Says Moulin, "I have been running up and down those stairs since I was a little boy."

out from the BCBG craze—*toile de Jouy* is again à la mode.

Named for the town Jouy en Josas, near Versailles, the first *toile de Jouy* came from a factory established there in the mid-1700s. It was a spectacular success. By the end of the century, the factory's founder, Christopher Oberkampf, had become a national hero for whom streets and squares were named.

When Pierre Moulin and Pierre LeVec of Pierre Deux decided to revive *toile de Jouy* for the American market, they searched in vain for a product as authentic as the French Provincial cottons on which they'd built their success. So working with Burger, the French mill, the Pierres contributed to the restoration of one of Oberkampf's presses, and to the search for his exquisitely engraved copper cylinders. The resulting fabrics are as French—as BCBG—as a kiss on the hand. ■





José Ferrer: "When the Spanish left Puerto Rico after 400 years, they left behind a treasure."

As a young boy, José Ferrer found it easy to play the part of a dashing Conquistador. His stage was an entire island settled by those Spanish adventurers.

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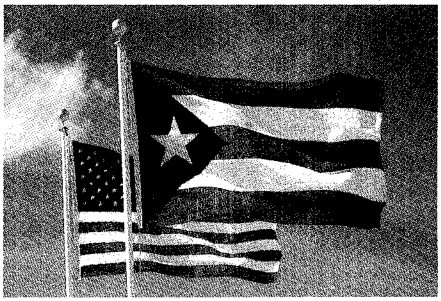

PUERTO RICO/ The Shining Star of the Caribbean

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BEST BETS

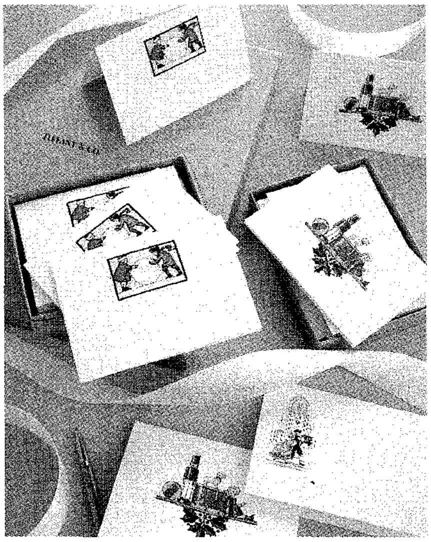
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

That Yarn Cat

Deborah Mix's needlepoint pillows provide more than creature comforts: They supply you with the perky creatures themselves. Mix assures us that you don't have to be an expert to stitch up a quizzical calico cat or a playful Yorkie. Her do-it-yourself menagerie includes animals wild and tame—ten in all—from a sweet raccoon ($60) to a placid cow ($68). Mix will send you a canvas needlepoint pattern made up of three detailed pieces—a front, a back, and a bottom—wool yarn, and complete instructions for stitching, blocking, stuffing, and assembling her three-dimensional pets. Animals, it seems, are never easy, but these dear creatures don't ever have to be walked or fed.

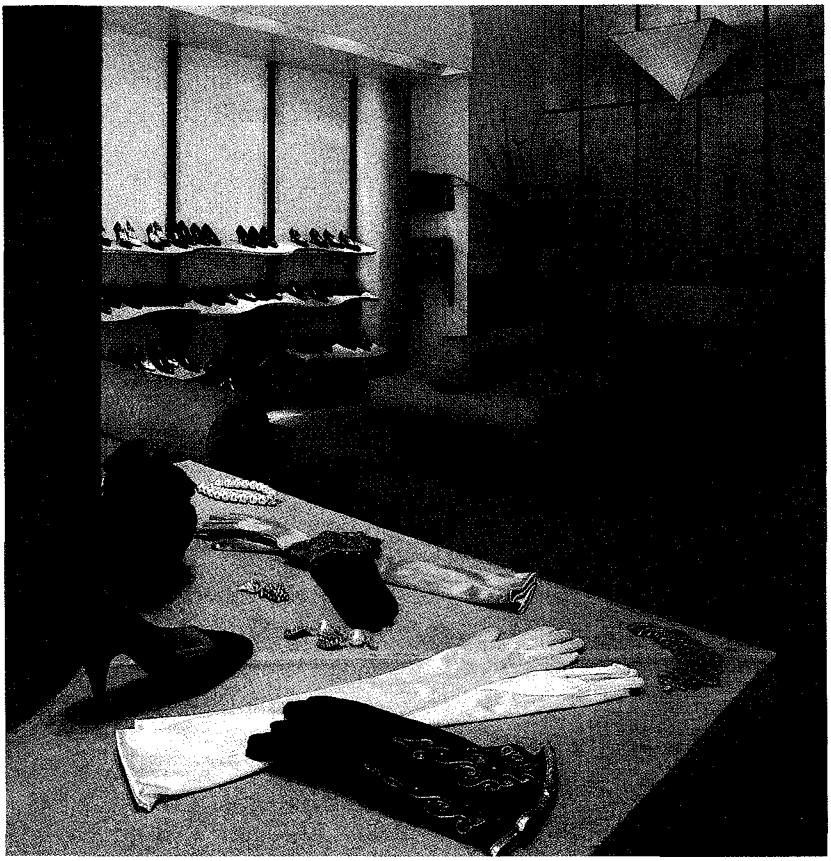
A DRAGON'S TALE/*Box 559/Cathedral Station/New York, New York 10025*



Card to Please

There's something charming about a grand establishment that harbors affection for its humble beginnings. When it first opened, Tiffany & Company was a stationery and "fancy goods" store. There were cards and writing materials amid a jumble of bric-a-brac and umbrella stands. Jewelry came years later. Now Tiffany's has sifted through its archives and discovered gift-enclosure cards from the thirties. Reproduced from the original plates, these evocative designs, plus four others, come ten cards and envelopes (of the same design) to each tiny Tiffany's box ($12.50).

TIFFANY & COMPANY/*Fifth Avenue at 57th Street/755-8000/Second floor*

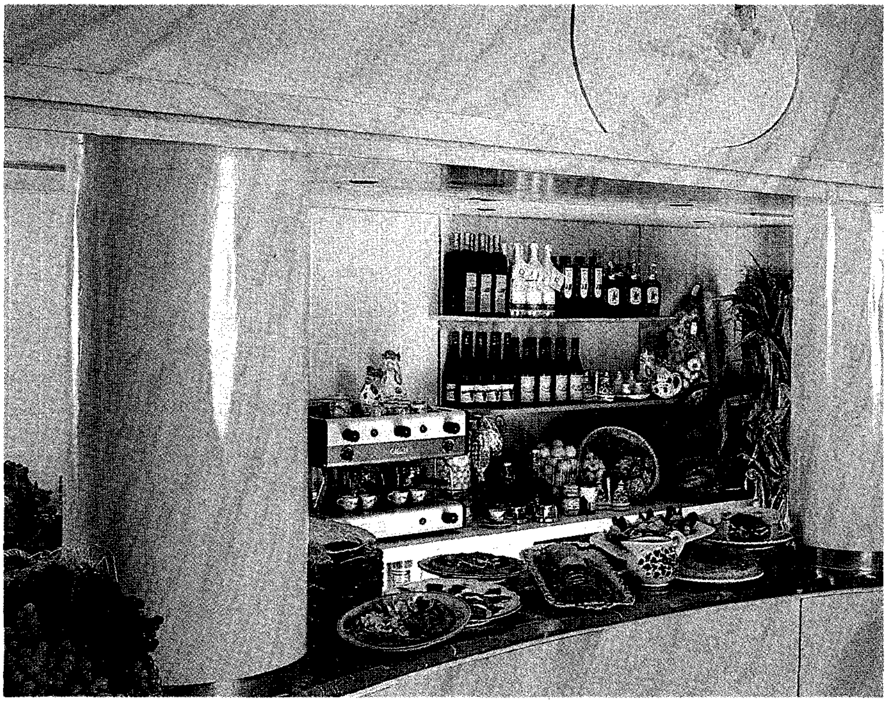


Goody New Shoes

Vittorio Ricci may have opened on the Gold Coast of Columbus Avenue, but the Riccis—Todd and Evelyn—assure us that their new store is for mortals of less glistering financial means. Certainly anyone familiar with their elegant shoe salon on Madison Avenue knows to expect fine craftsmanship, quality leather, and that special Ricci flair. But here they can also find shoes at nicely affordable prices—from $78 for a sensible gillie to $135 for a glamorous stiletto-heeled pump. In addition to all the shoes, there are lots of other fashionable things: jewelry ($30 to $200), doctors' bags, shoulder bags, clutches, and backpacks ($90 to $200). Also, silly socks and outrageous opera-length satin-Spandex gloves in eighteen shimmery shades ($40).

VITTORIO RICCI II/*404 Columbus Avenue, near 79th Street/874-2830*

Photographs: top, S. Baker Vail; bottom, David Kelley; right, Dan Cornish/ESTO.



Italian-Treat Scene

Meet the new kid on the block—56th between Fifth and Sixth, that is—Piatti Pronti, a dazzling new gourmet take-out shop with *faux marbre* counters, sky-blue ceilings, and a cherub over the cappuccino machine. Piatti Pronti ("ready meals") is owned (with two other partners) by David Sneddon and Bob Valente; David's an owner of Fairway Fruits, and Bob's an owner of Shelter, Rupperts, and Rosa Mexicano. It may not look like the sort of place you'd zip into, grab a meal, and fly out of, but this pizzazzy *palazzo* was designed to feed the rushed and the ravenous—there are three cash registers, tons of freshly made meals to go, and a stand-up counter in case you can't *wait* to eat. Display cases hold pre-packaged fruit salads, pasta salads, and cheese wedges ($3.50 each); a salad bar offers the best veggies the Fairway network can find; a pizza counter has nine-inch pies ($4.75 to $5.75); and there are sandwiches with names like Abruzzi, Toscano, and Genovese; the breads and the fillings are as paisano as the names ($4.50 to $6.50). Plus, there's a potato and a chicken salad, even a frutta di mare salad ($2 to $5 the quarter pound), and, every day, three hot pasta dishes, as well as a gelato counter, an American glacé stand, and a complete *pasticceria* counter for the sweet of tooth ($5 minimum delivery charge). Drop by after work and take home dinner, or plan a party with the catering department. And if all this doesn't grab you, there are daily food tastings, so the place will hop like the Feast of San Gennaro. —**Barbara Costikyan**

PIATTI PRONTI/*34 West 56th Street*
315-4800

And a Little Child Shall Read Them

Next to the gentle understatement of these endearing children's books from Australia (there are others from the Netherlands and France), our own tales seem downright heavy-handed. Thanks to publishers Madeline Kane and Sandy Miller, these books from foreign countries are now available here. There's *One Woolly Wombat* ($8.95), an exuberant counting book in which youngsters learn to count kookaburras, dingoes, magpies, and wombats; *The House From Morning to Night* ($8.95), a detailed cross section of a French house, showing the activities within; and *Wilfrid Gordon McDonald Partridge* ($9.95), Mem Fox's story of Wilfrid, a rather small boy, and Miss Nancy, 96, who's lost her memory. (Mem Fox will read at both Eeyore's bookstores on October 13.)

BOOKS OF WONDER/*464 Hudson Street/989-3270*

EEYORE'S BOOKSTORE/*2252 Broadway, near 80th Street (362-0634), and 1066 Madison Avenue, near 80th Street (988-3404)*

TURTLE BOOKSTORE/*Herald Center/1 Herald Square/Fifth floor/ 594-4360*

one woolly wombat
Written by Rod Trinca and Kerry Argent
Illustrated by Kerry Argent
Wilfrid Gordon McDonald Partridge
Written by Mem Fox
Illustrated by Julie Vivas

Photographs: top and right, Michael Marks/Camera 5; bottom, S. Baker Vail.

Theater/John Simon

THE SANDMAN COMETH

"...Quintero's pacing of *Iceman Cometh* is lethargic, a double order of rigor mortis; the kick has gone out of Robards's Hickey..."

DEARTH OF A SALESMAN: *Jason Robards as Hickey, John Pankow as Rocky, in* Iceman.

WHEN THE MOSCOW ART THEATRE FINALLY came to New York in 1968, I experienced one of my great theatrical disappointments. This dreary, musty, mummified museum piece was supposed to be *The Cherry Orchard* as performed by the theater for which it was written? Something not altogether unlike my feeling then—and equal nausea—overwhelmed me at the current revival of **The Iceman Cometh,** which turns a great play about death in life or life in death into one of sheer death: a deadly bore conceived in unimaginative dutifulness, executed with lifeless languor, to be consumed in a reverential stupor.

In 1956, the director José Quintero and the actor Jason Robards Jr. revived O'Neill's masterpiece, which had been received with respectful unenthusiasm at its 1946 premiere, and made a hit out of it. At 36, Robards was younger and much more handsome than the Hickey O'Neill had envisioned; Quintero, who never struck me as a good director, had then a youthful élan to mitigate his mediocrity. A solid cast was assembled at the old Circle in the Square—thus the matricidal Don Parritt was played (brilliantly) by a promising newcomer called Robert Redford—and, for once, a theater in the round and, more particularly, a shabby one, really helped: The acting space looked, felt, perhaps even smelled like a cheap run-down saloon, and you could, from that floor plan, re-create the flophouse above—*ex ungue leonem.*

My, how it all worked; three decades later, I can still recall Roberts Blossom doing a superlative Willie Oban; any number of characterizations, in fact, survive in my memory as safely as an old film in an up-to-date *cinémathèque*. Perhaps most wonderful was Robards's song and dance, for his speech had the rhythms and melodies of a wild yet honeyed music (Scriabin, maybe?), and his footwork and gestures were the stuff of which Nijinskys are made. There was poetry in the air; in no play since *King Lear*, perhaps, had despair sung out so seductively, had human misery had so many funny-sad changes rung on or wrung from it, had hopelessness become as heroic as the self-delusion in Harry Hope's saloon.

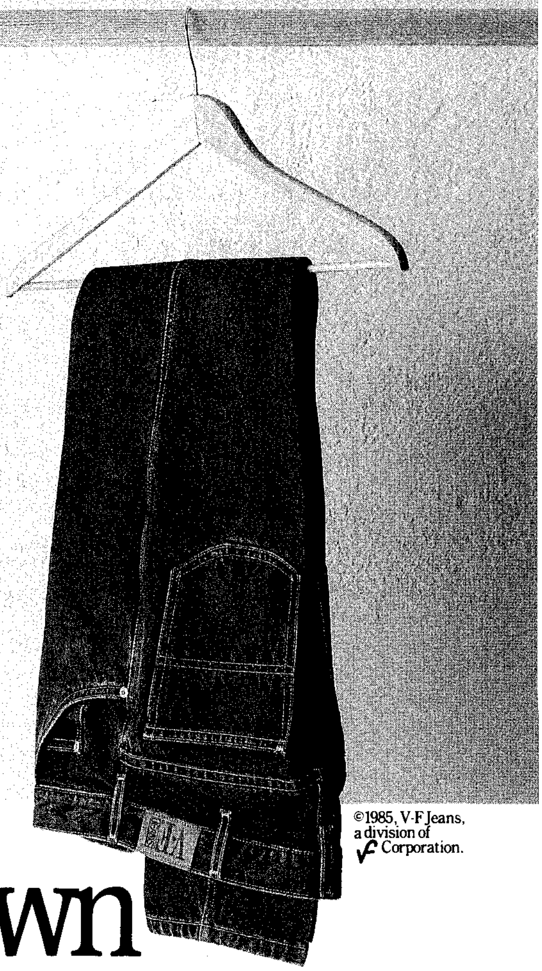
The current revival lasts an unconscionable four hours and 50 minutes with three brief intermissions; for the premiere production (as Louis Sheaffer reminds us), the author obtained a 7:30-to-11:20 duration with, among other things, "fifteen minutes cut from the original running time by quickening the pace." There is no quickening of anything in the stuffed dinosaur Quintero has lugged onto the Lunt-Fontanne stage, apparently mistaking it for the American Museum of Natural History. In the first act alone, where the mostly sleeping derelicts create a nearly overmastering urge in the audience to follow suit, he has carefully surrounded what dialogue there is with enough pauses for an audience to circumambulate every line as if it were an excavated antique sculpture that needed to be experienced from every angle. And Thomas R. Skelton's skimpy pools of light make sure the stage is engulfed in enough darkness to allow any actor not actually speaking a snooze as undisturbed as that of many a spectator. The play might as well have been called *The Sandman Cometh.*

In the second act, things do pick up a bit, but not much. The pacing throughout remains lethargic beyond the legitimate needs of the play. Though Quintero had managed to block *Iceman* passably in the round, behind a proscenium he cannot make the stage livelier than a crumbling frieze with an occasional lizard scrabbling across it. Torpor, of course, is appropriate here, but a double order of rigor mortis is not. In the hands of a great director near-inertia can have a rhythm, a fluidity of its own; here, petrifaction is occasionally upgraded into ossification.

With some exceptions, the performances range from impossible to acceptable. It is at the lower end, regrettably, that we find Jason Robards, who seems to have lost just about everything losable: energy, elegance, speed of reaction, vocal flexibility, that fevered elasticity of being and springiness of soul shared by salesman and actor that made Robards's 1956 Hickey archetypal; now, the kick has gone out of Hickey, even as it has at one point out of Harry Hope's booze. Nor does it help that the wending among the various tables Quintero has devised for Hickey during his monumental monologue (which worked well in central staging) now seems arbitrary and constrained; has the space shrunk or Robards overexpanded? He's now a slalom racer doing the course without skis.

The next-best part—arguably the best—is that of Larry, the *raisonneur*, the appraiser, the author's mouthpiece. This role is almost surefire, and Donald Mof-

Photograph by Martha Swope.



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For Men and Women

"...Some of David Hare's *A Map of the World* rings true, some smacks of contrivance; it is a genuine play of ideas..."

fat, looking as gaunt as a desert father in a year when locusts are scarce, starts out promisingly. His anchorite's voice seems tailored for jeremiads, and from behind his Michelangelesque eyebrows emerge looks to smite the Philistines and make true believers quake. Here, you think, is a man who, while refusing to judge, does something weightier yet—comprehends. But the performance does not change, grow, or even significantly shrivel at the end; it merely peters out into the same Larry in slow motion and finally in a freeze frame. Not so much a convert to nihilism as a frozen grimace, Moffat is the only Larry ever to end up boring me.

With Barnard Hughes's Harry, I have the opposite trouble. Hughes is too good and complacent a comedian to be, or allow himself to be, genuinely pathetic—if not tragic—and his Hope elicits laughs both where they work and where they detract. Moreover, he rather overdoes the Irishness; surely we should think of him less as Hibernian than as human. The fourth major character is an absolute disaster: Paul McCrane plays Parritt as a scurvy little rat exuding loathsomeness and self-loathing from the outset. We assume the worst right off, and he can neither surprise nor sadden us, neither decline in stature nor grow in pathos.

John Pankow does Rocky, the bartender-pimp, with a nice combination of deviousness and stupidity, but as his colleague, Chuck, Harris Laskawy is both wooden and attitudinizing. The best among the minor characters are James Greene, whose Jimmy Tomorrow is flawless in look, sound, and gesture; Roger Robinson, who needs only a little restraint to make a definitive Joe Mott; and Natalia Nogulich, who among an adequate trio of tarts is just a little more adequate. While some of the others can at least be overlooked, the aggressive oiliness of John Christopher Jones's Willie, the not even English-sounding actorishness of Bill Moor's Captain, and the rock-bottom incompetence (including almost total incomprehensibility) of Leonardo Cimino's Hugo are so many wrecking balls hurled at the play's edifice.

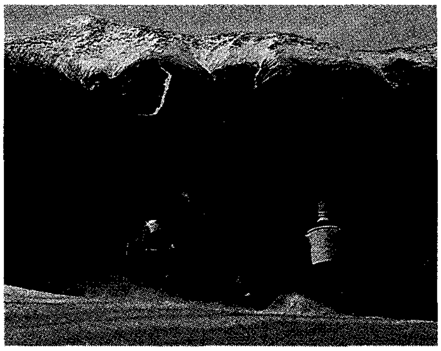
Ben Edwards, a designer specializing in seediness, has outdone himself here by making the squalor of the set not even theatrically interesting; Jane Greenwood's costumes will please the less fashionable thrift shops, which is as it should be. This so-called American National Theater Production of *The Iceman Cometh* goeth before a fall and bespeaks not a "National Theater" but a provincial barn.

DAVID HARE BOASTS THREE QUALITIES admirable in a playwright: literateness, social awareness, and a willingness to try new forms rather than safely repeat himself. Literateness is always safe; the danger of social awareness is uncritical radicalism (which, in *Plenty*, becomes a frenetic shadowboxing); the danger with innovation is gimmickiness, from which his genuinely arresting new play, **A Map of the World**, is not wholly free.

We are in Bombay in 1978 at a UNESCO conference on poverty, but if the participants don't stick their noses too far out of the luxury hotel (by Indian standards, to be sure) in which they are housed, they need not be reminded of the gap between speechifying and reality. Here we have a twofold confrontation between Victor Mehta, a major Indian-born novelist—an arch-conservative of biting brilliance—now living the country squire's life in Shropshire with his English wife and

"INDULGENCE"

AMERICAN EXPRESS AND THESE FINE RESORT



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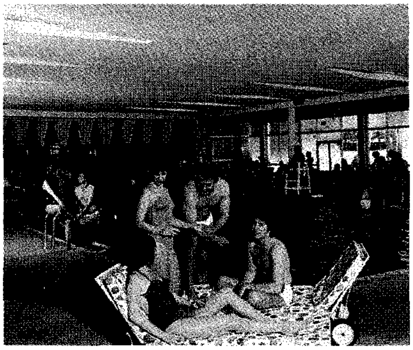

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child, and Stephen Andrews, a young, left-wing, intellectual British journalist, as hopefully and perhaps naïvely idealistic as Mehta is sardonically and perhaps justifiably cynical. Not only do they lock horns ideologically, they are also pitted against each other by Peggy Whitton, a gorgeous young American actress of dubious talent, who is making a movie in India. Though Peggy has spent a happy night with Victor, she is willing to switch to Stephen should he win the private political debate she instigates between them, to be adjudicated by Elaine Le Fanu, a sophisticated, indeed jaded, black American TV commentator covering the conference.

This device smacks of contrivance; what does ring true is that the delegate from Mozambique, a Communist who nevertheless needs help from Western capitalism, threatens to wreck the conference if Mehta gives the speech he was invited to deliver, unless, to defuse its rightist politics, he prefaces it with a statement that a novelist perforce perceives reality from a fictional point of view. What rings false again is that this disclaimer should have been co-drafted by Stephen, and that it should be so humblingly worded that no serious writer, let alone one modeled (however loosely) on the prickly and arrogant V.S. Naipaul, would consider delivering it.

You would think, in any case, that this ideological and sexual jockeying and jousting would be more than enough to fill out a play, but Hare adds another level—the present, when a mediocre film director is making a commerical movie based on Mehta's novel about the aforementioned events (Mehta would never have allowed this), and the real-life Mehta and Peggy, now his consort, arrive at the studio to complicate matters. Supererogatory as all this is, it doesn't even elicit more than perfunctory writing, and actually undercuts the efficacy of the main action as each character turns into the actor portraying him, and the locale into a movie set. A few facile ironies may be gained—as well as some facile sentimentality improbably imputed to Mehta—but the loss is greater.

Nevertheless, *A Map of the World* is distinguished by being a genuine play of ideas in the Shavian mold, and by, Shavianly again, doing justice to both sides of the—possibly irresoluble—argument and not loading the dice on the side of Stephen, author's alter ego though he be. As minor perquisites, there are amusing observations on any number of subjects, everything from the absurdity of international conferences to the sexual *démarches* of American women.

Some of the minor characters are trenchantly observed—thus Martinson, the senior diplomat in charge of the conference, and M'Bengue, the delegate from Mozambique, as well as a number of movie people. However, Elaine does not come across sharply enough, perhaps in part because of Alfre Woodard's poor performance, all empty posturing. The excessively juvenile Peggy of Elizabeth McGovern is scarcely better, but at least her legs are unquestionable works of art. Richard Venture and Ving Rhames are equally fine as Martinson and M'Bengue and as the actors enacting them; as the actresses playing Elaine and Peggy, Woodard and McGovern are tolerable. In the extremely tricky part of the film Mehta, the actor playing Mehta, and the real-life or meta-Mehta, Roshan Seth, repeating his London performance, is often startlingly right, and as often merely right enough. Superb, however, is Zeljko Ivanek, a young actor whose range on stage and in movies seems limitless, and who delivers both Stephen and the actor playing him with precocious mastery. And I think no other American actor could render so perfectly an Oxford-bred yet faintly lower-class English accent.

Good scenery (Hayden Griffin), costumes (Jane Greenwood), lighting (Rory Dempster), music (Nick Bicât), and the author's didactic direction further enhance a play that, flaws and all, entertains almost as much as it instructs. ▬

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THE LEVINE EFFECT

"...Why is it that when James Levine becomes directly involved with a production, the Met resembles a major company again?..."

A TICKET TO THE **Metropolitan Opera** has always been a risky investment, but these days the odds of picking a winner go up dramatically whenever James Levine is scheduled to conduct. Do others besides myself find it strange that non-Levine performances, with a few exceptions, are too often either artistic travesties, like the recent opening-night *Tosca,* or just humdrum, like *Jenufa* on the following evening? Why is it that when Levine becomes directly involved with a production, such as the season's first *Falstaff,* the Met suddenly resembles a major opera company again?

Levine's clear superiority as a conductor certainly makes a difference, when one compares him with the mediocrities who generally appear on the Met podium, but there are other reasons. When the boss is in charge, all the ingredients seem to be just that much more carefully selected and thoughtfully prepared, the vocal talent above all. Levine naturally wants to grace his performances with the best singers the Met can afford, and he knows good from bad better than most, no matter what smooth political statements he may make in public about certain artists (and I assure you that his off-the-record opinions about many celebrated and beloved superstars can be devastating). Still, if the era of "Jimmy's Met" has now begun in earnest, Levine can no longer distance himself from such unhappy evenings as *Tosca* and *Jenufa.* As the Met's music director, and presumably all-powerful, he is just as accountable for this kind of artistic slovenliness as he is for the high quality of *Falstaff.*

One of Levine's major preoccupations when assembling a cast is to hunt down the remnants, if any, of a specific opera's original vocal and performing tradition and bring them to the Met. Often that laudable ambition is neither practical nor possible, but it worked beautifully for *Falstaff,* since singers who could infuse generous amounts of Verdian *italianità* into the performance were available. Most of the major roles were taken by Italian veterans—not glamorous voices or star names in every case, but sensitive artists who still have the authentic sound of Verdi in their throats.

This may be an irrelevant consideration for operagoers whose ears have grown accustomed to hearing cosmopolitan polyglot casts maul both the language and the vocal line of whatever work they may be singing. But there is still nothing quite like the sound of Italian voices in Italian opera, native performers who not only make an immediate and meaningful contact with the words, but also singers whose training and instincts automatically bring the right sort of vocal color and contour to the music. For me, this is the rare and remarkable feature that makes the Met's current *Falstaff* revival special and one to savor—musically far more satisfying than what Georg Solti and the Chicago Symphony presented in Carnegie Hall last spring, a concert performance sung in a weird jumble of vocal styles by the kind of ad hoc, unidiomatic international cast that has become the rule nowadays.

It was sheer inspiration to have Giuseppe Taddei in the title role, although why this wonderful artist, respected the world over, had to wait until the age of 69 for his Met debut remains a mystery. Taddei's Cetra recording of *Falstaff,* a classic for nearly 35 years, is the version that introduced me to the score and the one that still gives me the most musical nourishmment, even more than Toscanini's celebrated performance. To see the baritone in the part after all these years was a privilege, and not in any way a sentimental occasion in need of indulgent apologies. Yes, his voice may be a bit drier and the breath a little shorter, but in all important respects Taddei sounds remarkably untouched by the years—the round tone, warm spirit, elegant phrasing, and relishing of the words remain very real and treasurable qualities. And what a revelation to discover a dramatic presence of equal distinction—a lovable Falstaff whose quicksilver wit, rich comic invention, fizzy spirit, and touching humanity illuminate every facet of the role.

SHEER INSPIRATION: *Giuseppe Taddei dominates* Falstaff.

Taddei dominates the performance, as he should, and the other singers mesh into a finely tuned ensemble, as *they* should. Adriana Maliponte's merry vocal needlepoint as Mistress Ford and the sunny clarity of Mariella Devia's Nanetta both reinforce the importance of the Italian connection in Verdi's music, as does Fiorenza Cossotto's deliciously ripe Mistress Quickly—surprisingly understated (but no less effective for that) and rejoicing in the sort of fruity, booming, rock-solid mezzo-soprano chest tones that are rapidly becoming extinct. Rounding out the cast is Brent Ellis as Ford, also following a time-honored Met tradition in a role that has been distinguished by several generations of American baritones (even if he is not quite in the same league as Tibbett, Warren, Merrill, and Stewart). Last, and possibly least, is Dalmacio Gonzalez, an acceptable if not an especially ingratiating or meltingly lyrical Fenton.

Franco Zeffirelli's 21-year-old production, much admired in its day, now looks rather weather-beaten. Come to think of it, though, I believe that the designer-director consciously intended to give his 1964 vision of Elizabethan England a

Photograph by Beatriz Schiller.

slightly seedy appearance (somehow I suspect he would do things differently today). At least Zeffirelli's direction (re-created by Bodo Igesz) gives the performers plenty of leeway to express themselves, an important license since this cast has a great deal of value to communicate. Levine has been away from the score for a decade, and it will probably take several repetitions for him to work his way back into the music and sharpen the details. Even at that, the first performance had plenty of sparkle and dash, although I trust that the warming spirit of Verdi's astonishing music will be more in evidence later on in the season.

Levine also conducted a generallay superior revival of *Der Rosenkavalier* during the Met's opening week. Strauss never seems to engage Levine quite as intensely as do Mozart, Verdi, and Wagner, but his *Rosenkavalier* continues to improve, even if the overall effect is still a bit raucous. I may be wrong, but I get the distinct impression that this composer is not high on the conductor's list of favorites. Levine always takes Strauss too literally—the intimate, delicate portions of the score are exquisitely played by the Met orchestra, but the more extroverted moments always verge dangerously on cheap sentimentality and brassy vulgarity. Truly devoted and expert Straussians find a way to smooth out and even capitalize on this dichotomy, and perhaps one day Levine will too.

The major change for the better in the Met's current *Rosenkavalier* is Gwyneth Jones as the Marschallin. Considering the fact that the soprano's voice more or less went to pieces fifteen years ago and never really recovered properly, her performance is amazing—but, then, Jones's vocal flaws can be disguised in the Marschallin's conversational music more easily than in the cruelly exposed specialties she generally sings, such as Isolde and Brünnhilde. Except for those few spots where there is no place to hide (the opening phrases of the final trio, for example), Jones sounds relatively unpressured as she interestingly and artfully suggests the tough strength of character beneath the Marschallin's sentimental exterior. Otherwise, in the here and now, this is a quality *Rosenkavalier* cast that would be difficult to improve upon. Tatiana Troyanos's impulsive Octavian, Aage Haugland's richly comic Baron Ochs, Kathleen Battle's radiant Sophie, and Günther Reich's prim Faninal are performances of distinction.

THE GREAT ORCHESTRAS OF THE WORLD parade through Carnegie Hall each season, and leading this year's march was the **Israel Philharmonic,** conducted by Leonard Bernstein. Actually, the Israel Philharmonic may not qualify for inclusion among the internationl elite—the orchestra's high visibility and reputation, it seems to me, are based more on political, social, and emotional factors than on musical ones. The group's two Carnegie concerts only reinforced the impression, with so much scrawny tone, lack of discipline, and slam-bang playing. Sometimes these musicians' sheer feistiness can generate exciting performances—listen to their thrilling recording of Tchaikovsky's *Romeo and Juliet* and *Francesca da Rimini,* also conducted by Bernstein (Deutsche Grammophon 2532 069), and you will hear what I mean. Complaints about a lack of refinement are beside the point when an orchestra can whip itself into this sort of fine frenzy.

No such chemical explosions occurred during the recent New York visit, despite the presence on the podium of the world's most popular conductor. The totally uncritical attitude of the press toward Bernstein these days must amuse him. Twenty years ago he could do no right in this city, but today he is America's beloved elder musical statesman, and his every appearance is greeted rapturously, no matter how dreadful the performance. And his Mahler Ninth Symphony with the Israelis was, from the standpoint of pure orchestral execution, just about the worst I have ever heard

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from such a noted Mahler interpreter. Bernstein is a generously giving musical spirit, but he is not the sort of technician-conductor who can make an orchestra sound better than it is. In this case, all the special qualities he brings to the Mahler Ninth seemed grotesquely exaggerated and overstated—even downright ugly at times—because the Israel Philharmonic was just not up to the job.

A few days later, Lorin Maazel brought the **Vienna Philharmonic** to Carnegie Hall and prompted comparisons—unfair ones, no doubt, but inevitable, since both the Vienna and Israel orchestras played the Brahms First. In many respects, Bernstein's idiosyncratic Brahms, with its fancy rubatos and aggressive rib jabbing, was more intriguing than Maazel's conventional approach. But only a tough-skinned ascetic would have been able to resist reveling in the rich, mellow, superbly blended sound of the Viennese orchestra as it made one glorious musical point after another, from the solemn opening fortissimo to the sunburst finale.

There were other comparisons to be made for those who had heard the Vienna Philharmonic in Carnegie over a year ago under Bernstein, a series of concerts that are already taking on the aura of a legend for those lucky enough to have attended them. No wonder the conductor prefers to do most of his recording with an ensemble that not only responds instinctively to his highly charged expressive personality but also realizes his often unusual interpretive ideas with such polish. On this occasion the orchestra played just as impressively, but with Maazel at their head the musicians seemed to have less important things to say about the music. That, I suppose, explains why conductors will always be the crucial and decisive musical factor, even when the most prestigious virtuoso orchestras in the world pay their respects to Carnegie Hall.

Recordings, of course, are a different matter altogether, and as a coda to the Bernstein-Israel and Maazel-Vienna concerts, I sampled several recent releases featuring these particular conductor-orchestra combinations. When Lorin Maazel's Mahler cycle was anounced by CBS, most critics could only wonder why any company would embark on a project that seemed, on the face of it, so superfluous. Surprise. After listening to the four symphonies released to date (Nos. 2, 4, 5, and 6), I have to admit that the instrumental luminosity of the Vienna Philharmonic alone justifies these recordings, and at least Maazel never interferes. The same can hardly be said for Bernstein's tentatively executed Stravinsky series with the Israel Philharmonic on Deutsche Grammophon, a mismating of composer, conductor, and orchestra that should never even have been proposed. ■

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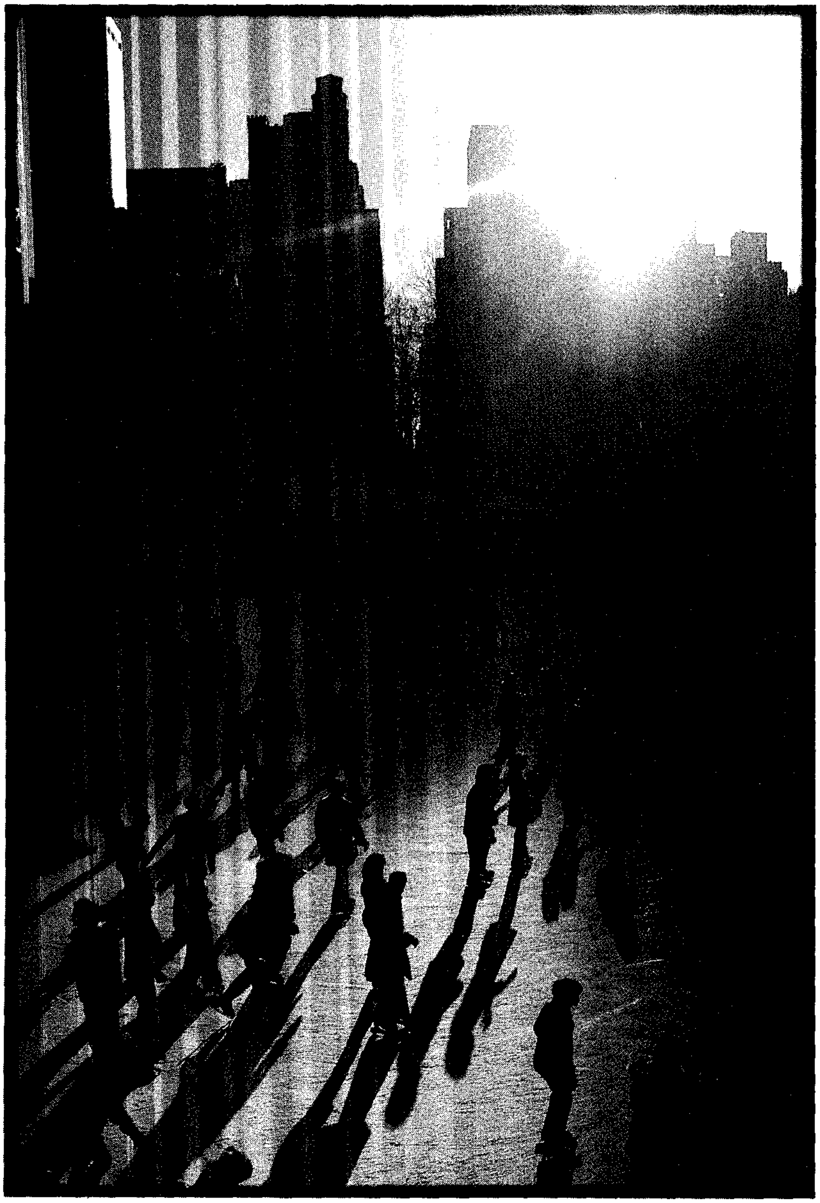

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Television/John Leonard

THE TAME BLUE YONDER

"...*Amazing Stories, Alfred Hitchcock Presents,* and *The Twilight Zone* exploit chance rather than secrets of character..."

STEVEN SPIELBERG FAILED TO AMAZE US in his first half-hour. **Amazing Stories** (Sundays; 8 P.M.; NBC) began with an episode called "Ghost Train," produced and directed by Spielberg himself. Spielberg specializes in domesticating the ineffable, sort of like Ray Bradbury when he is full not so much of the blues as the rues. We are meant to look at the mysteries of life and death through the eyes of a child, as if through the lens of a lollipop, and feel thrilled and sad at the same time.

An American nuclear family—your basic dyad of mom and dad, your usual seven-year-old little boy, and your typical bearded grandfather who is seeing everything for the last time—removes itself from the urban ravages of Chicago to a new house that seems to have been plopped down in the middle of 10,000 acres of cornfield. Granddad knows this place. When *he* was seven years old, he should have died here, hit by a train full of ghosts, but he missed his appointment in Samarra. He knows now that his ticket will be punched, and so does his grandson. Mom and dad, as usual, miss the point, until it locomotes right through their living room.

On the one hand, there is a satellite dish so that granddad can watch all the television programs in the universe. On the other hand, there are the spirits of dead Indians. Traversing these twin terrains of the ghostly is a train that is almost Russian because it has to pull so much symbolic weight. After 30 minutes of totems and fatalism, mom asks dad, "Honey, who's our insurance agent?" We are meant to know, of course, that there is no insurance against the mystery of arrival and departure; there are merely innocence and wonderment.

NBC thought so much of the *idea* of *Amazing Stories*—the idea, actually, of Spielberg's box-office track record—that it committed itself to 44 episodes, sight unseen, synopses unavailable. The network also designated its entire week of premiere prime-time programming "amazing." And there has been a lot of talk about "the anthology series" as a way of bringing back to television those gigantic artists—writers and directors—with the occasional idea too small, the story too short, to inflate into a novel or a full-length feature film: a doodle, if you will, or what in Melville's day was known as scrimshaw.

We have a problem, and the problem may be "the anthology series." NBC has another one, with **Alfred Hitchcock Presents** (Sundays; 8:30 P.M.), and so does CBS, with **The Twilight Zone** (Fridays; 8 P.M.). Obviously, *Hitchcock* and *Twilight* pander to the nostalgia craze, as if the folks in L.A. decided it would be politic to give the president something to watch on television between anathemas and naps. But all three anthology series, so far, exploit chance, irrationality, and fatalism in the *universe,* instead of secrets of character, which secrets are the genius of the short story.

For instance, *Twilight* launched itself with a pair of paranoias: a public-relations man (Bruce Willis of *Moonlighting*) with "the ethics of a weasel" calls home to connect with his better self, which better self has decided to take over his life and be kind to his mother; and a harassed suburban housewife (Melinda Dillon) with too many noisy children manages with the help of a weird medallion to stop time, to buy minutes of peace of mind. The acting in both instances is fine, but in both instances we are trapped in an abstraction, and the character can't breathe; we get *tricks* of fatalism, unearned by complications of personality, as if Kafka were merely O. Henry.

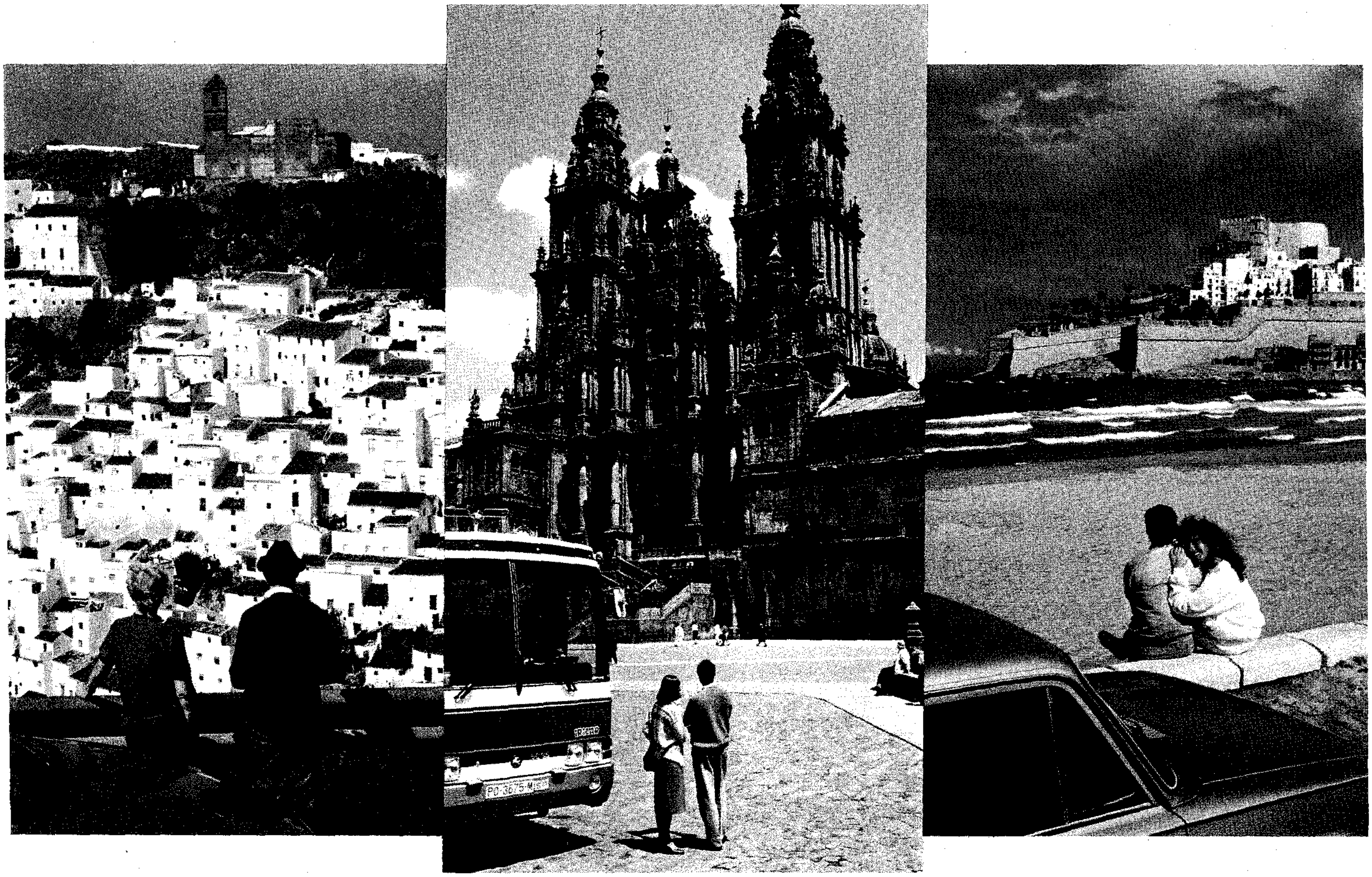
One of the nice, safe aspects of those television series that aren't anthologies is that we join a family and learn to live with its vagaries. Sure, these people are predictable, which means that when they grow up or otherwise betray our expectations, we are surprised and engaged. If an anthology seeks to do more than just thrill or sadden us with a vagrant idea and a secondhand emotion, with a dose of arbitrary magic, then it ought to look beyond the curious, eschew the inexplicable, and identify the transcendent. It ought to play with real people; it's otherwise a flying nun.

NUCLEAR FAMILY: *Scott Paulin, Gail Edwards, and Lukas Haas confront the unknown.*

THERE ARE REAL PEOPLE ON **The Golden Girls** (Saturdays; 9 P.M.; NBC). They aren't teenyboppers, nor do they surf or snort. They are over 50 years of age—a divorcée (Bea Arthur) and three widows (Betty White, Rue McClanahan, and Bea Arthur's gin-playing mother, Estelle Getty). They live in a sort of geriatric commune in Miami. Arthur is a substitute teacher, White is a "grief counselor," McClanahan is a sex-obsessed

Photograph by Fortner.

“We drove all over Spain and saw almost all of Europe.”



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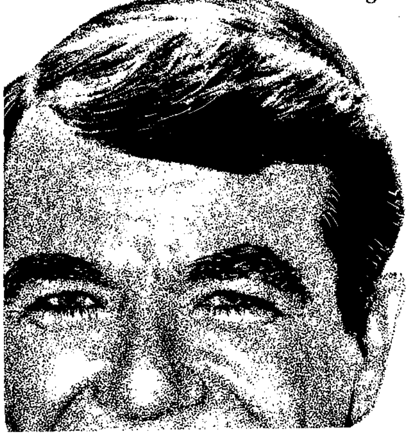

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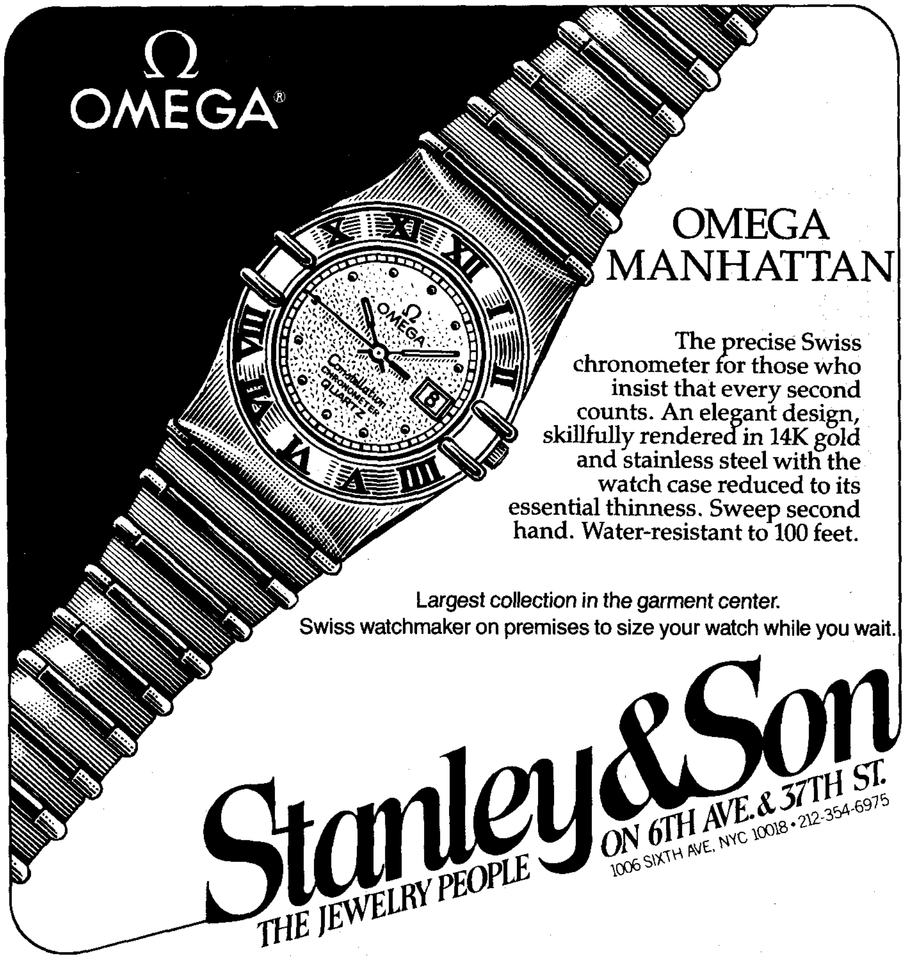

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southern belle left over from Tennessee Williams—her nom de plume on the program is Blanche—with an odd gloss of Noël Cowardliness, and Getty is living with them because her retirement home burned down, although not before she so injured her brain that her mouth lacks a censor. Getty is an unmodulated animadversion.

Arthur you know from *Maude;* she still has her bite, like a ferocious piano, but she's no longer so loud. (Only *The Honeymooners* was as loud as *Maude.*) White you know from *The Mary Tyler Moore Show;* she cooked Ted Baxter. (She is just as dippy, although less shrewd, on *Golden Girls.*) McClanahan reminds me of Barbara Howar, or Sally Quinn (army brats who put on molasses instead of perfume). Getty foul-mouths with a wicked glint behind her rhinestones.

Sex and death preoccupy *The Golden Girls.* And its "creator"—Susan Harris of *Soap, Benson,* and the much lamented, especially by me, *Hail to the Chief*—encourages these preoccupations. McClanahan dates: "He's a great dancer, and he doesn't make noises when he chews." White dates somebody so exciting that he runs a tollbooth "just because it's there." Arthur tells the envious McClanahan, "Back off, Blanche. Not all of us are classified by the navy as a friendly port."

These jokes are as obvious as the weather or a broken arm. But between the jokes—and their timing could be improved; Arthur doesn't double-take so much as she quadruples her mug—there is respect and affection and worry. We are talking about *friends,* with calluses on their experience to improve their grip. We are also talking about women strong enough to live alone so long as they are together in their singularity. After, perhaps, too many fun-filled Cuban cabdriver jokes, there is Arthur saying, "It's wonderful dating in Miami; only the men under the age of 40 are cocaine smugglers."

The Golden Girls has a problem: Sex after 50 and before death delimits even the imagination of a Susan Harris. But it also has its assets: Besides the proven Harris, there are the familiar Arthur and White. We have grown up in their sitcom families. We know these people better than we know our cats. When White decides to go to bed with her beau, on a cruise ship, we root for her to enjoy herself as if she were the Mets. We are accustomed to White and Arthur. Television has made them part of our personal anthology; they are our very grand parents.

IT IS PERHAPS AGAINST THE RULES OF LIBeral piety to get a kick out of **The Equalizer** (Wednesdays; 10 P.M.; CBS). After all, do we really need another vigilante, another renegade from the mole-ridden

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CIA? Especially if the vigilante and renegade is just another wounded father, another guilt-ridden avenger of the discrepancy between what is and what should have been? Who needs more repentance with a gun?

The Equalizer advertises himself in the daily newspapers. He promises to "equalize the odds" against the ordinary citizen, who is threatened by computers and rapists. He is, as portrayed by Edward Woodward, a kind of gunslinging godfather with connections to what is called, laughably, "the intelligence community." He delivers on his promise, which is to protect and/or avenge. He sounds like a combination of Richard Boone and Bernie Goetz.

I hate the very premise of this program: free-lance justice, the law beyond the law. But Woodward snake-bites. His eyes are sad, and cold. He looks a little like Richard Burton, and a little like Michael Caine: There are bags under those eyes to contain all that sadness. He moves around like Orson Welles, hauling the luggage of himself. Even in Chinatown—this year's favorite place to be for gang war and assorted addictions—he lumbers, in suit and tie, like a tank. He has messed up most of his life—the son he never knew, the agency he knew all too well—but he is implacable on behalf of strangers, and when he is finished implacabling, he usually doesn't want any money.

This really *is* an amazing story. And yet Woodward, as if sleepwalking into heroism, as tired as John Le Carré, a boxlike Smiley, is plausible and maybe necessary. We want our fathers to feel bad; we also want them to avenge us. When was the last time anybody we knew was implacable and competent? I want to be equalized.

In brief: The Insiders (WEDNESDAYS; 8 P.M.; ABC) wants to be *Miami Vice* and doesn't quite know how, except by turning up the rock volume. Its stars are rock look-alikes—blond Nick (Nicholas Campbell), the crack investigative reporter for a magazine that wants to be either *Rolling Stone* or *Vanity Fair,* tries very hard to look like David Bowie; black Mackey (Stoney Jackson) is supposed to be an ex-con who looks exactly like Prince, the purple-rained-upon. They undercover, in search of car thieves and various organized-crime arsonists, and try to strut with as much swagger as Crockett and Tubbs. They try, perhaps too hard, beating their flippers like demented penguins, and lack the essential insouciance of *Vice,* but their energy is contagious.

So, too, is the energy of **Stir Crazy** (Wednesdays; 8 P.M.; CBS), a nervous rip-off of the movie with the same name. Joe Guzaldo (Skip) and Larry Riley (Harry) are supposed to be Gene Wilder and Richard Pryor. But in this particular version, our Huck and his fidgety Jim escape from a prison, to which they have been wrongfully sentenced, to encounter Japanese filmmakers, female professional wrestlers, a gay baker, Ping-Pong balls full of heroin, and a lot of reserved Indians left over from Steven Spielberg. They are pursued, in the best manner of *The Fugitive,* by a female sheriff named Captain Betty (Jeannie Wilson), who is your basic Eumenide, only she looks and behaves like Bette Midler. *Stir Crazy* is nutty enough—and funnier than the movie—to make the prime-time low grade. ■

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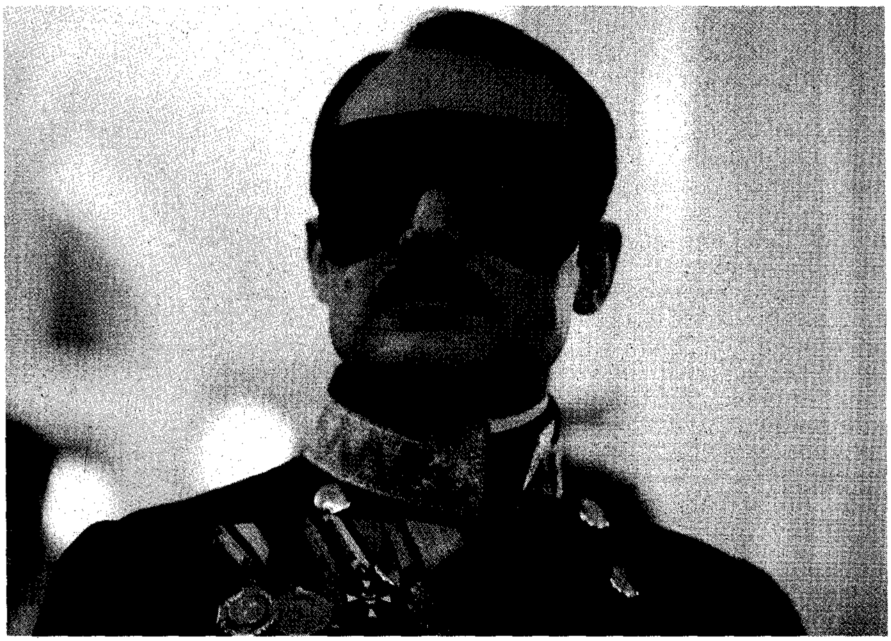
TWILIGHT OF EMPIRE

"...*Colonel Redl* is a tense, subtle movie about the Hapsburg years—the most convincing and detailed one in a long time..."



VICTIM OF HONOR: *Klaus Maria Brandauer, in István Szabó's film.*

DIRECTOR ISTVÁN SZABÓ AND STAR Klaus Maria Brandauer, who earlier collaborated on that volatile study of dissimulation and impersonation *Mephisto,* have now produced a kind of companion piece, **Colonel Redl,** which might well be subtitled "Further Investigations of a Mask." The period is different, the preoccupations similar. Alfred Redl, a high-ranking officer in the army of the Austro-Hungarian Empire, committed suicide in 1913 in circumstances so unclear and yet so suggestive that a number of writers, including Stefan Zweig and John Osborne, became obsessed with the case.

Szabó and his collaborators (as before, screenwriter Péter Dobai and cinematographer Lajos Koltai) have made no effort to stick to the historical record or even to probability. Exploiting the vagueness surrounding Redl's fate, they have made a "fantasia" in which Redl's life becomes a parable of ambition and betrayal—the story of a quintessential outsider who tries, and fails, to climb to the top of the greasy pole. In this tense and subtle movie, ambiguities of loyalty and dissidence, honor and decadence quiver nervously in the thick blue shadows of the declining Hapsburg years.

Alfred Redl, a poor boy from the provinces, is given a scholarship to the state military academy, where he quickly distinguishes himself. Intelligent and disciplined, he is so grateful for his rescue from obscurity that he becomes fanatically loyal to the fading monarchy, and hence a willing tool of anyone higher up who wants to use him. At the same time, his career is always in danger. He is bisexual, disguising his love for a fellow officer, the Hungarian aristocrat Kubinyi, with bouts of whoring. For all its attention to the large public life of the pre-war years, *Colonel Redl* is an intimate and knowing movie; and it convinces us that the era's obsession with "decadence" really meant something—that the forbidden had some power. This is demonstrated wickedly enough when Redl and a prostitute, both in love with the lean, handsome Kubinyi, watch him occupying himself with another prostitute and then excite themselves by describing the delights of his body.

In an aristocratic society, those playing for the highest stakes are held to public standards of honor so much more pressured and formal than any we know; intimacy of any kind can be a disaster. *Colonel Redl* offers fascinating testimony on the intricate, charged protocol of duels, friendships, power alliances, love affairs—the whole elaborate, intimidating paraphernalia of a society as different from ours as that of the Altamira cave dwellers. Redl, who was ashamed of his roots (he was possibly a Jew), became the person he wanted to become, but at a price; his problem was not so much hypocrisy as sheer bafflement. What was his, and what could be taken away from him? Klaus Maria Brandauer, the most supple of actors, has mastered a formidable but never excessive style of military address—a barrel-chested walk, a steely voice that shuts off objections. Redl's panic comes out only in Brandauer's eyes.

Alfred Redl becomes a mask—literally so, at one point, when he spies on a gathering of very dangerous aristocrats at a masked ball. In Vienna, the archduke Franz Ferdinand (the same one whose assassination at Sarajevo, in 1914, precipitated the war) makes Redl head of a new intelligence service, then commands him to find an officer who can be charged with disloyalty and put on trial—a show trial that would frighten those whose faith in the monarchy is wavering. The archduke (Armin Mueller-Stahl) rejects all of Redl's candidates for one reason or another and tells Redl to find someone like himself—an outsider, of mixed blood. It is a shrewd, taunting, and malignant request, a threat to rip off Redl's cover and to make him the fall guy.

Like the Old Bolsheviks who were purged by Stalin only to be asked, as a final service to the Revolution, to publicly denounce themselves as spies (most of them did), Redl is a victim of his own religion of loyalty. Gradually it dawns on him that he has been set up by the archduke. In an ambiguous gesture—made half in despair, half in perverse devotion to a perverted ideal—he plays into Franz Ferdinand's hands and destroys himself. Brandauer's final moments, pacing back and forth with a service revolver in a hotel room, are extraordinarily harrowing. Quieter and less theatrical than *Mephisto,* this movie is also richer and more satisfying—it's the most convincing and detailed movie about power that I've seen in a long time.

RICHARD MARQUAND'S **Jagged Edge** IS A gut-twisting piece of low entertainment. By that, I mean I was held by it and enjoyed it even as my mind was crying,

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"...*Jagged Edge* is a piece of gut-twisting low entertainment. I enjoyed it even as my mind was crying, 'Foul!'..."

"Foul!" Joe Eszterhas's screenplay, possibly inspired by the von Bulow unpleasantness, is manipulative in an unimaginative way, and generally dishonest. In the opening scene, a black-hooded intruder ties up and undresses a wealthy woman in a California beach house; then he carves her up with a hunting knife. The woman's husband (Jeff Bridges), who is due to inherit his wife's fortune—including the San Francisco newspaper business he runs—has a bruise on his head; he claims to be a victim of the killer, too. But the evil, ambitious D.A. (Peter Coyote) doesn't believe him and puts him on trial for murder. The publisher is defended by a woman attorney (Glenn Close) who once worked for the D.A. and made some bad professional mistakes. She's now a stickler for legal propriety; nevertheless, she falls in love with her client, climbing into his arms before the trial begins. She thinks he's innocent, but there's always a bit of doubt....

Of course, the filmmakers are having it both ways: They make Glenn Close a tough, determined broad who can swear with the best of them, look the D.A. right in the eye, and tell him he's a swine; they also make her a vulnerable and foolish woman, who doesn't know enough to stay out of her client's bedroom until he's been cleared of murder. Glenn Close is not a humorous or lyrical actress—as usual, she's a little starchy—but in this ersatz role, she gives her best movie performance so far: She's stopped glowing and hugging herself, and with her dress-for-power outfits and the lines emerging around her mouth, she actually looks like a hard-driving professional. Jeff Bridges shows a few lines, too—for the first time in his career, he doesn't look boyish. His publisher is rather strenuously charming—a man of the world, and, whether innocent or guilty, no one to mess with. Enjoyable as it is, *Jagged Edge* can't compare with such classics of female paranoia as *Suspicion* and *Rosemary's Baby*. Richard Marquand doesn't have the style or the sense to lighten the load a little bit; he makes a grim, clenched, and methodical movie that builds toward the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward.

In brief: Sweet Dreams IS AN UNUSUALLY decent biographical picture about the passionate and stormy marriage of Patsy Cline (Jessica Lange), the great country singer, and Charlie Dick (Ed Harris), a charming, charismatic, but rather loutish man whose role in life seems to have been to exhilarate and enrage his brilliant wife. Screenwriter Robert Getchell and director Karel Reisz don't seem much interested in Cline's art—her greatness is presented as a given, something achieved without much struggle. It's the nagging rhythm of the marriage that interests them—the woman's giving everything, the man's screwing up and begging forgiveness, the bouts of anger and sex, distance and closeness. It's almost too central a story, fatally lacking that degree of idiosyncrasy or wildness that would give so domestic a focus any real point. As beautifully as the two talented stars play it, the fourteenth time Charlie Dick headed for the fridge to get a bottle of beer and Patsy started screaming at him, I began to blank out. ■

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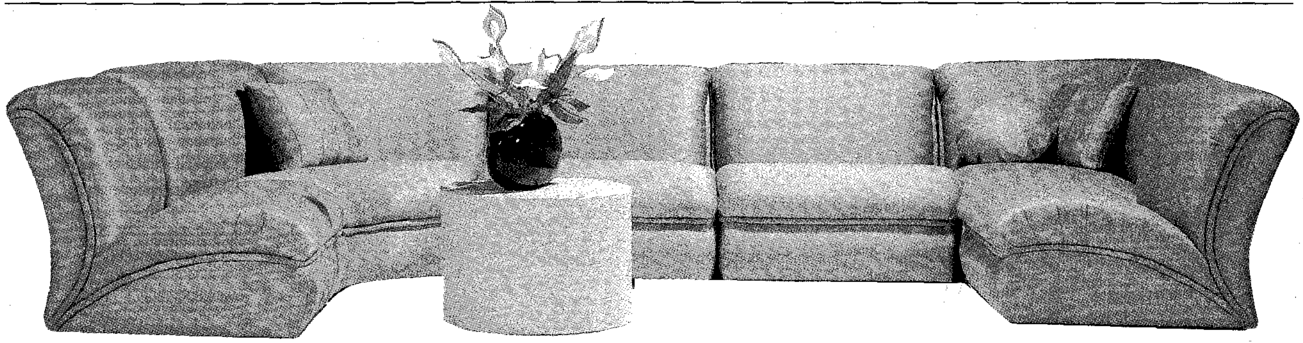

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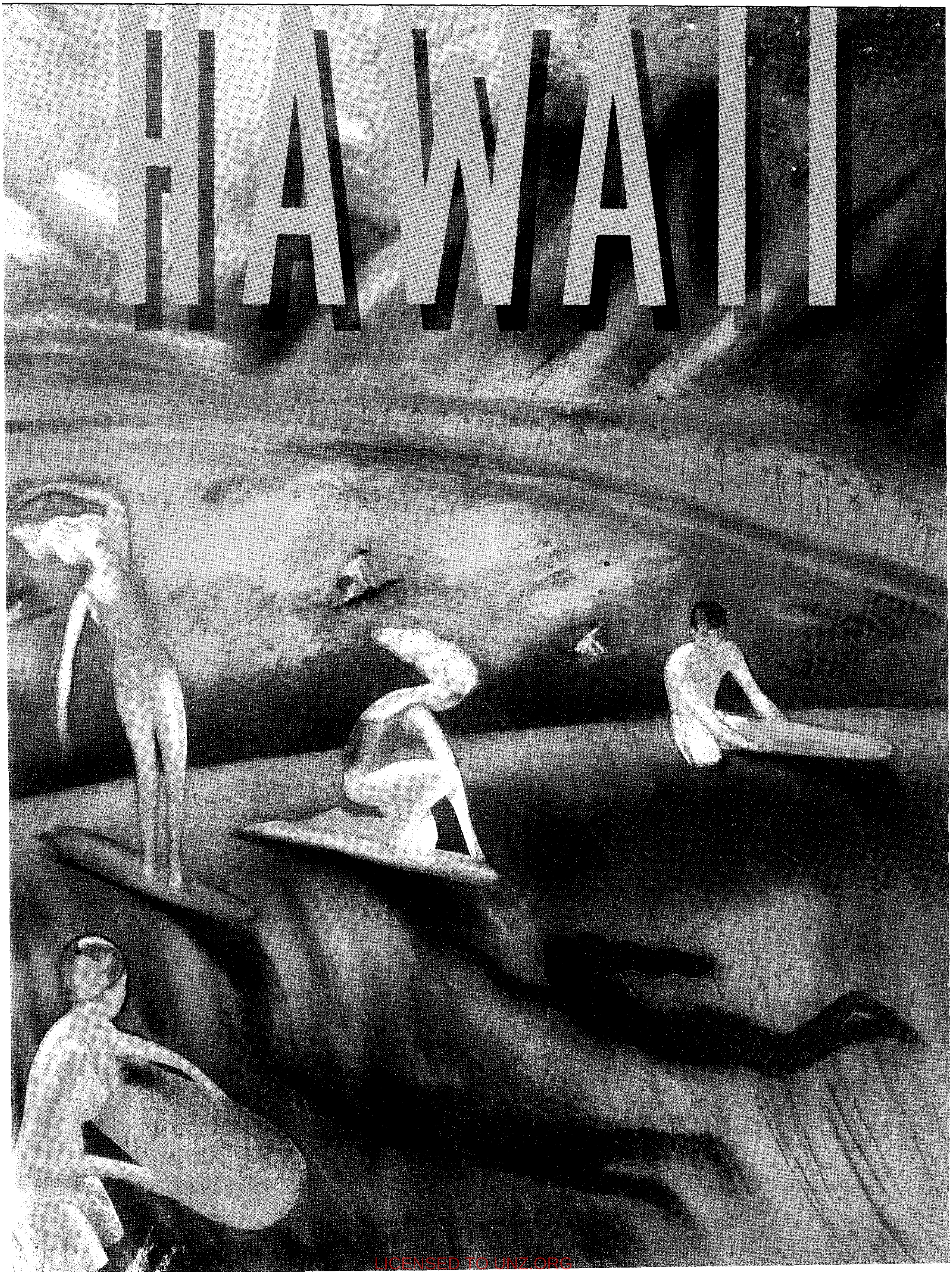

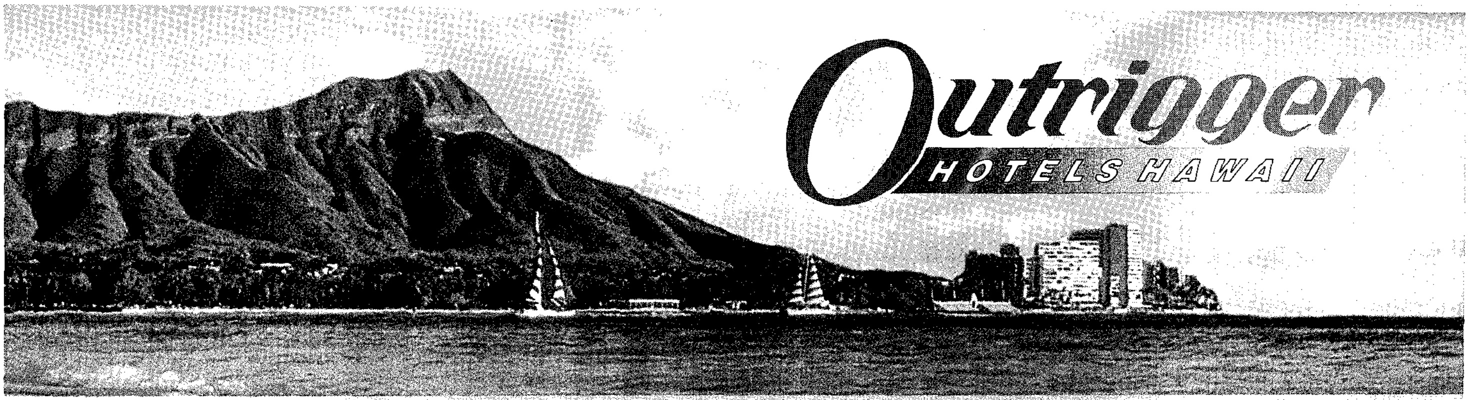

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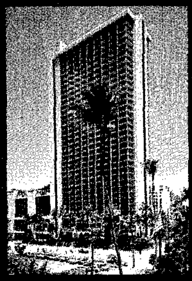

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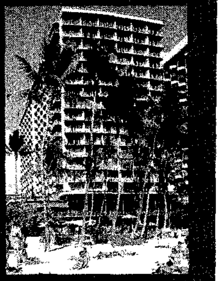

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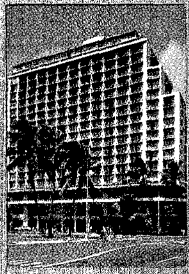

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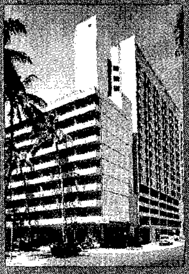

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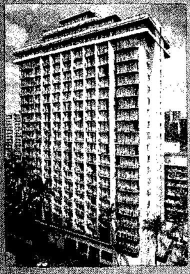

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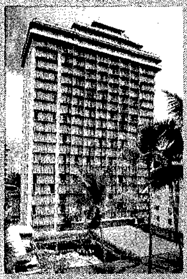

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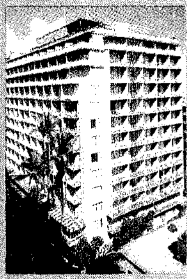

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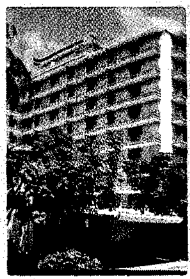

WAIKIKI SURF WEST
Pleasant & Reasonable
110 rooms

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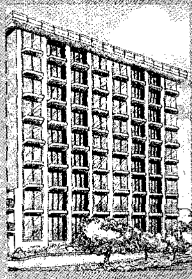


SEASIDE SURF
Apartment Hotel Convenience
56 rooms

HAWAII

By
Susan
Breslow

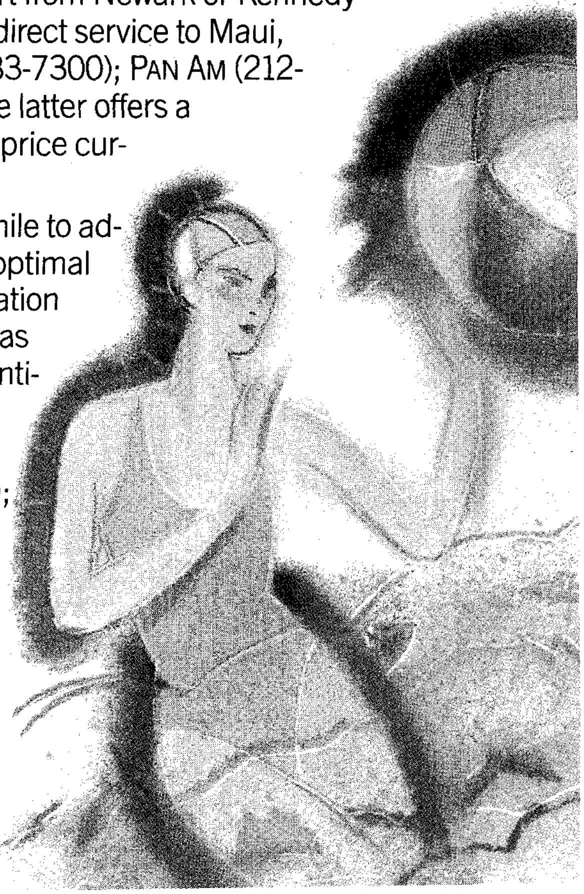
Beaches and blue water dotted with swimmers, whales, and surfers. Fields of sugar cane and pineapple. Grassy acres where cattle feed. Miles of black rock, desolate as the moon. Resorts where the rich and famous unwind. Pearl Harbor memories. Chinatown and small Japanese fishing villages. Banyan trees. Birds of paradise. Plumeria's scent is everywhere in this commingling of cultures East and West. Aloha.

The Hawaiian islands are among the newest places on earth. They began to appear 30 million years ago, formed by a series of volcanic outpourings from the Pacific Ocean. The state includes eight major islands, seven of which are inhabited. The five islands that welcome visitors to major resorts are Oahu, Maui, Hawaii ("the Big Island"), Kauai, and Molokai.

From New York, it takes over ten hours to cross the 5,000-mile distance. The airlines that fly to Oahu's Honolulu Airport from Newark or Kennedy are UNITED (800-241-6522), which also has direct service to Maui, Kauai, and the Big Island; AMERICAN (800-433-7300); PAN AM (212-687-2600); and WORLD (800-772-2600). The latter offers a $499 round-trip fare, the lowest non-charter price currently available.

Since it takes so long to get there (and a while to adjust—there's a six-hour time difference), the optimal Hawaiian holiday lasts at least a week. A vacation that includes time spent in Honolulu/Waikiki as well as the neighbor islands will work as an antidote to "Polynesian paralysis" brought on by unremitting sun, sand, and sloth.

Island-hopping is more than transportation; it's one of the best ways to sightsee and then sample the various islands. Most flights last less than a half hour, and fares are relatively low. Among the main inter-island carriers are ALOHA AIRLINES (800-367-5250), which



Illustrations by Vivienne Flesher
Design by Richard Mantel

participates in United Airlines' frequent-flyer program; Hawaiian Airlines (800-367-5320); Mid Pacific Airlines (800-367-7010); and Royal Hawaiian Air Service (808-367-2652).

In Honolulu, where the traffic is as annoying as New York's, taxis are abundant, and there's an excellent public transportation system called TheBus. On the outer islands, renting a car is advantageous. Convertibles, such as the Pontiac Sunbird, available from Avis (800-331-1212), assure no time is wasted away from the sun. Back roads—where one finds many of the most spectacular views—are sometimes unpaved, so consider a jeep or four-wheel-drive vehicle if you plan to do much exploring. Rental-car agencies are plentiful and cost-competitive throughout the islands, but it's important to make advance reservations.

All beaches in Hawaii are public property. Although access is not always encouraged outside all tourist areas, it is a right. Surfing started here, and rental surf boards and instruction are ubiquitous on Waikiki and at the major hotels. Boogie boards are tombstone-shaped foam boards with a greater fun-to-peril ratio than surf boards. For further adventures in the water, try scuba diving and snorkeling, windsurfing and parasailing, catamarans, and all kinds of ocean-going vessels for rent.

On land, there are tennis courts, championship golf courses, horses and bicycles to ride, trails to hike, and both natural and historical sights to be seen via mule, car, plane, and helicopter.

Hawaii attracts many couples and honeymooners. The sun, the climate (the temperature rarely wavers more than a few degrees from 80), the trade winds, the sight of blue water and dramatic mountains, star-filled skies, and the scent of flowers all make this a sensualist's haven.

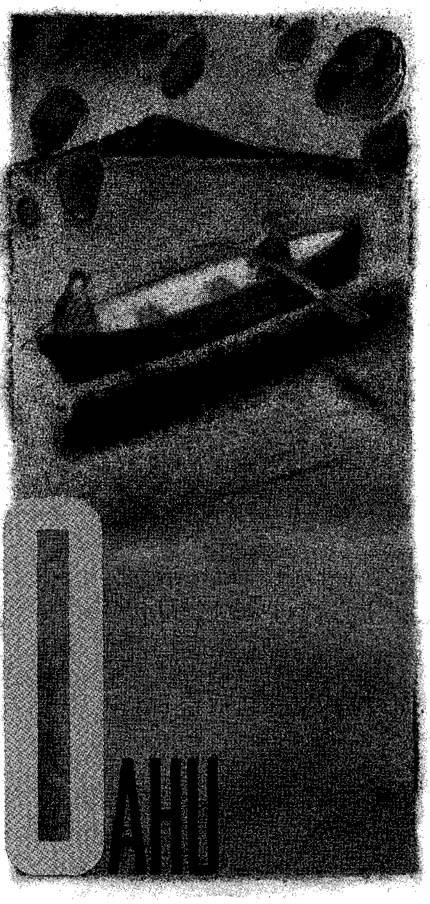
Island cuisine, which has been developing for hundreds of years, accords well with mainlanders' nouvelle tastes. Staples include freshly caught Pacific Ocean fish such as the lyrically named opakapaka (a Hawaiian snapper), mahimahi (dolphinfish), and ahi (yellowfin tuna). The fish is prepared as sashimi, sautéed in butter, lemon, and garlic sauce, grilled over kiawe (mesquite), or dusted with a coating of macadamia nuts and then lightly fried. Island cuisine also incorporates locally grown fruits, herbs, and vegetables. Chilled mango soup and macadamia-nut pancakes are two inspired examples from La Mer's menu at the Halekulani Hotel, in Honolulu. John Dominis (808-523-0955), 43 Ahui Street, prepares some of the city's best seafood, in a setting that offers a view of the Waikiki skyline. Traditionally cooked native foods, such as poi and roasted pig, can be sampled outdoors at Paradise Cove Luau (808-945-3539) and Germaine's Luau (800-367-5655), both thirty-five minutes from Waikiki.

After-dinner entertainment is varied and abundant in Honolulu. Don Ho is still singing "Tiny Bubbles" (Hilton Hawaiian Village is the place), but he's not the only voice in town. The bigger hotels feature live jazz and/or disco music most nights. There are a number of piano bars, and Polynesian revues—with the requisite hula dancers—continue to attract audiences. The Honolulu *Star-Bulletin* has the most up-to-date entertainment listings.

Cocktail cruises and nightclubs at sea are also popular. Windjammer Cruises' (800-367-5000) 1,000-person *Rella Mae* departs Pier 7 every evening at 5:15 P.M. for a dinner cruise ($33) and 8:30 P.M. for a cocktail cruise ($22, buffet dinner $11 extra). There's an open bar and variety show on board.

The Hawaii Visitors Bureau in Honolulu (2270 Kalakaua Avenue, Honolulu, Hawaii 96815) has brochures that furnish more details. It also maintains an office in New York.

If you've already visited these wondrous islands, let this be a reminder that Hawaii remains as foreign as the moon... as familiar as Honolulu's Hawaiian Bagel shop...and as beautiful as any place that exists.



WAIKIKI BEACH... AND MORE

It's big, densely populated, and noisy. There are hundreds of restaurants, serving all kinds of ethnic cuisines. Stores, open late, sell everything from postcards to pearls. People of every color work and play here. Waikiki Beach, an arc of sand, separates the serene Pacific from this circus of activity.

For years, Waikiki was synonymous with Hawaii, and it remains the state's most popular tourist destination. Debate

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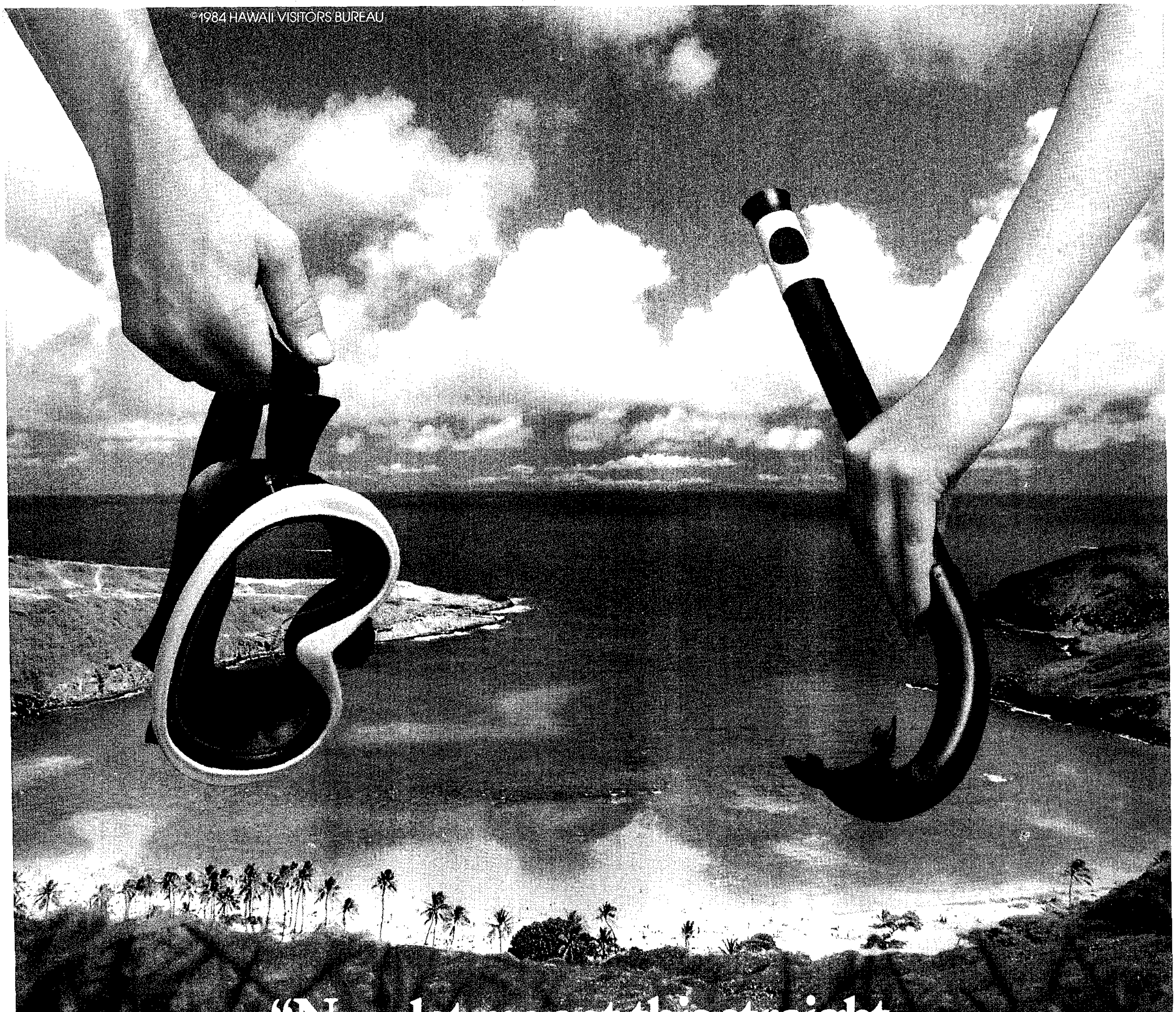

"Now let me get this straight. We're going to feed the fish frozen peas in an ancient volcano crater?"

So, what else is new?

In Hawaii, unusual experiences just seem to come with the territory.

Here you are at Hanauma Bay on the island of Oahu, getting ready to snorkel for the first time.

And what a way to make your debut. A twenty million-year-old crater filled with crystal-clear water and some of the most colorful fish this side of a rainbow.

Why the frozen peas?

Who knows! But all the local people will tell you, the fish love them. In fact, they'll swim up and take them right out of your hand.

Of course, breadcrumbs work, too. The fish here aren't fussy.

After this?

Well, you might want to do something a little more predictable. Like hiking Diamond Head for a sunset picnic. Or flying off to a neighbor island for a little whale watching. Or . . .

COME FOR THE BEAUTY. STAY FOR THE PEOPLE.

THE ISLANDS OF HAWAII

over whether the area is vulgar and commercial or lively and colorful will undoubtedly go on for years. But a new elegance and sophistication has come to the beach, and two hotels can take much credit for that.

The Halekulani (212-838-3110) has rooms that are among the largest in the city, and more than 90 percent of them face the ocean. Each has a lanai (terrace) and a bathroom (with telephone, deep tub, terry robes, marble vanity) calculated to indulge the indulgent. Atlhough the hotel's slice of beach is small, its pool and architecture, restaurants and services are tasteful and well-conceived.

The view from the 40-story Hyatt Regency Waikiki (800-228-9000) is probably the best on this mile-long peninsula. One sees Diamond Head, the beach meeting the sky, and the ocean filled with swimmers, surfers, and sailboats. After sunset, the hotel is a hub of nightlife, with five restaurants, six lounges, an outdoor cafe, and a nightclub that features jazz artists such as Freddie Hubbard.

Along with world-class resorts, Waikiki has accommodations to suit almost every budget. The Outrigger chain has eighteen hotels, ranging from the deluxe Prince Kuhio to the beachfront Outrigger Waikiki to significantly more modest lodging. The chain's toll-free number (800-367-5170) is answered by operators in Honolulu who will suggest specific hotels to match your needs.

Hilton Hawaiian Village (800-445-8667) is the largest hotel in the state. It has 2,614 rooms, and is a self-contained resort located on twenty of Waikiki's beachfront acres. It has more than 100 shops and restaurants, a private, four-acre lagoon, and a catamaran that leaves Port Hilton daily for champagne breakfast cruises, dinner sails, and Pearl Harbor.

The Hawaiian Regent Hotel (800-367-5370) is known for its gourmet restaurant, The Third Floor. After making a selection from the Regent's wine cellars, dining guests are served complimentary hot Indian bread with duck-liver pâté. An appetizer bar offers twenty choices. The menu provides a selection of hors d'oeuvres, entrées (including medallions of venison), and desserts (profiteroles, Swiss honey cake) in a setting of teakwood tables, rattan-and-velvet chairs, and strolling musicians.

* * *

Beyond Waikiki are two noteworthy resorts. The Kahala Hilton (800-367-2525) is as tranquil and refined as Waikiki (a ten-minute drive away) is roisterous. The Kahala's quiet, protected beach, extra-large rooms, and committed staff make one's visit a pleasure. This is the hotel where presidents and V.I.P.'s stay when they come to Honolulu, and its lures include the sumptuous Maile restaurant, a man-made lagoon where dolphins cavort, Danny Kaleikini's authentic Hawaiian revue—and an oceanside setting that opens each episode of *Magnum, P.I.*

For an outer-island feeling right on Oahu, there's the Turtle Bay Hilton and Country Club (800-445-8667), 880 oceanfront acres and the only resort on the island's northern shore. Golfers can play on a championship course, and facilities include men's and women's locker rooms, pro shop, driving range, putting green, electronic carts, and rental clubs for both right- and left-handers. For tennis players, there are ten Plexi-Pave regulation courts, four of which are lighted for night play. Turtle Bay is a scenic hour's drive from Waikiki, and a daily shuttle takes guests from the resort to Hilton Hawaiian Village or the Honolulu International Airport.

* * *

Although Waikiki is Oahu's most well-known beach, there are 138 others that ring the island. Hanauma Bay is a crescent-shaped beach formed by a volcanic crater. It's about ten miles outside of Waikiki and inspires some of the best scuba diving and snorkeling on the island, thanks to its protected status as a Marine Life Conservation District and Underwater Park.

In search of the last wave? From November through January, when the waves are at their highest, the Hawaiian Pro-Surfing Championships are held along the Sunset Beach/Waimea Bay coast. In the summer months, when the waves are gentler, novices and moderates can try their hands at surfing (check wave and weather conditions before going out). But in the winter—when the surf is up—it is strictly for experts only.

There can be more to a vacation than sleeping, surfing, and eating, and Oahu offers many other attractions:

Last year, some 1.5 million visitors toured the USS Arizona Memorial, at Pearl Harbor. It *is* crowded, so be prepared to wander among hordes of ice-cream-guzzling tourists. The Visitor Center (808-422-2771), which includes a museum and theater that shows a documentary of the attack, is on the shoreline overlooking the harbor. The Navy operates a free shuttle boat that takes people from there to the Memorial.

From Punchbowl Crater, at the top of an extinct volcano, in downtown Honolulu, one can see from Diamond Head in the east to the Waianae Mountains in the west. The crater contains the National Memorial Cemetery of the Pacific, whose neat rows of footstones—more than 31,000 people, mostly soldiers and their families, are buried there—make this an affecting site.

Polynesian Cultural Center (800-367-7060), about an hour's drive from

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Clarins Eye-Contour Gel helps to reduce puffiness.
Soothing actions of camomile and cornflower relax and calm delicate eye contours. Marigold and other natural plant extracts help to relieve irritation. Recommended as a morning refresher to diminish puffiness and dark circles. A favorite among contact lens wearers, Clarins Eye-Contour Gel may also be applied during the day, sparingly, even over makeup.

Clarins Eye-Contour Balm minimizes expression lines.
Nourish. Revitalize. Soften and smooth. These are the actions of Clarins Eye-Contour Balm. Rose and cornflower extracts, among other natural (non-oily) ingredients, act to moisturize and help fade expression lines — restoring the youthful appearance of eye contours. See lasting results with daily application.

Clarins Skin Care Specialists offer personal beauty advice.
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Gel aux plantes
Contour des Yeux
Eye-Contour Gel

Eye-Contour Gel with natural plant extracts	• Helps reduce puffiness, bags, and dark circles • Soothes and refreshes with camomile and cornflower • Gently relaxes with calming marigold
Eye-Contour Balm with natural plant extracts	• Minimizes expression lines and first signs of aging • Moisturizes and revitalizes eye contours • Softens with light, non-oily ingredients such as rose and cornflower

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THE PROBLEM-SOLVER IN SKIN CARE. PREMIER IN FRANCE!

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Waikiki, is Oahu's most popular commercial attraction. As early as 1844, Mormon missionaries were working among the Polynesians in Tahiti and surrounding areas. In the PCC, the Mormon Church has recreated villages representing the cultures of Samoa, Tonga, Tahiti, the Marquesas, Maori New Zealand, Fiji, and Hawaii. The complete package, which includes admission, tram shuttle and canoe ride, a buffet dinner, and evening show, costs $36 for adults and $27 for children. Children under five are admitted free.

MAUI

BEACHES, VALLEYS, CRATERS

It's possible to bicycle 10,000 feet down a volcano on Maui. And see a whale. And swim nude on a secluded beach. And buy a $300 antique Hawaiian shirt. And disco till you drop. All in the same day.

The most popular tourist destination outside of Honolulu, Maui offers its guests a wide range of activities—on one of the most beautiful places on earth. It all began when two volcanoes erupted near one another to form the island; their lava flows merged, and a green and fertile valley quickened on that foundation.

In the 1800s, Maui possessed a licentious reputation. Hundreds of whaling boats used to dock in Lahaina Harbor every year, and merchants and prostitutes prospered. There's still a bit of old Lahaina left amidst the souvenir shops; narrow streets, a banyan tree planted in 1873 that takes up an entire square, and a preoccupation with whales remain.

These days, whales are watched rather than hunted. The nonprofit Greenpeace organization (808-595-4475) recommends that visitors observe the creatures from land (Kaanapali Beach's high-rise hotels provide spectacular views), rather than from a ship, which can disturb the animals. Whale-watching season runs from December through April.

Three areas on Maui are the result of resort planning, and they attract the island's most affluent visitors. The first area developed was 25-year-old Kaanapali Beach. Today, it contains six hotels, seven condominium developments, two golf courses, 36 tennis courts, and a shopping center with a whaling museum.

As the first hotel to go up on the beach, the Sheraton Maui (800-325-3535) took the premier location—a high promontory—and built a bar perfect for drinks at sunset. The 720-room Maui Marriott (800-228-9290), with its lush tropical gardens, is the newest hotel on the beach, having opened in 1981.

The Hyatt Regency Maui (800-228-9000), with 815 rooms, is Kaanapali's largest hotel. This glitzy resort teems with activity, and the half-acre swimming pool is the focus. Swimmers can enter the pool by diving or jumping—or via a 130-foot-long water slide, which twists around lava boulders. There's a swim-up bar, too. And the Hyatt Regency Maui lodges a collection of exotic animals, including tropical penguins, parrots, and flamingos.

Ten minutes north is Kapalua Bay Hotel & Villas (800-367-8000), 750 landscaped acres surrounded by pineapple plantations. The hotel has an aura of refinement, and Kapalua's annual special events (classical music festival, wine symposium) reflect the sophisticated tastes of its guests. There's a daily luncheon buffet in The Garden that's impressive in its variety and presentation. Both of the resort's two golf courses were designed by Arnold Palmer, and the view from the fairway summit to Kapalua's beaches stretches for miles.

A third self-contained luxury resort, Wailea is located on Maui's southwest coast. Covering 1,500 acres are two golf courses, a tennis club with three grass and eleven hard-surface courts, shops, restaurants, and two hotels. The Maui Inter-Continental Wailea (800-367-2960) is distinctive in its personalized guest services and unique layout that allows four out of five rooms to have ocean views. Stouffer Wailea Beach Resort (800-367-8047, ext. 206) is a past winner of the AAA's prestigious Five Diamond Award. It has a 1,400-square-foot pool, shops, restaurants, and access to all the sports of Maui. Hawaiiana activities thrive here, and guests can learn to weave leis and dance the hula.

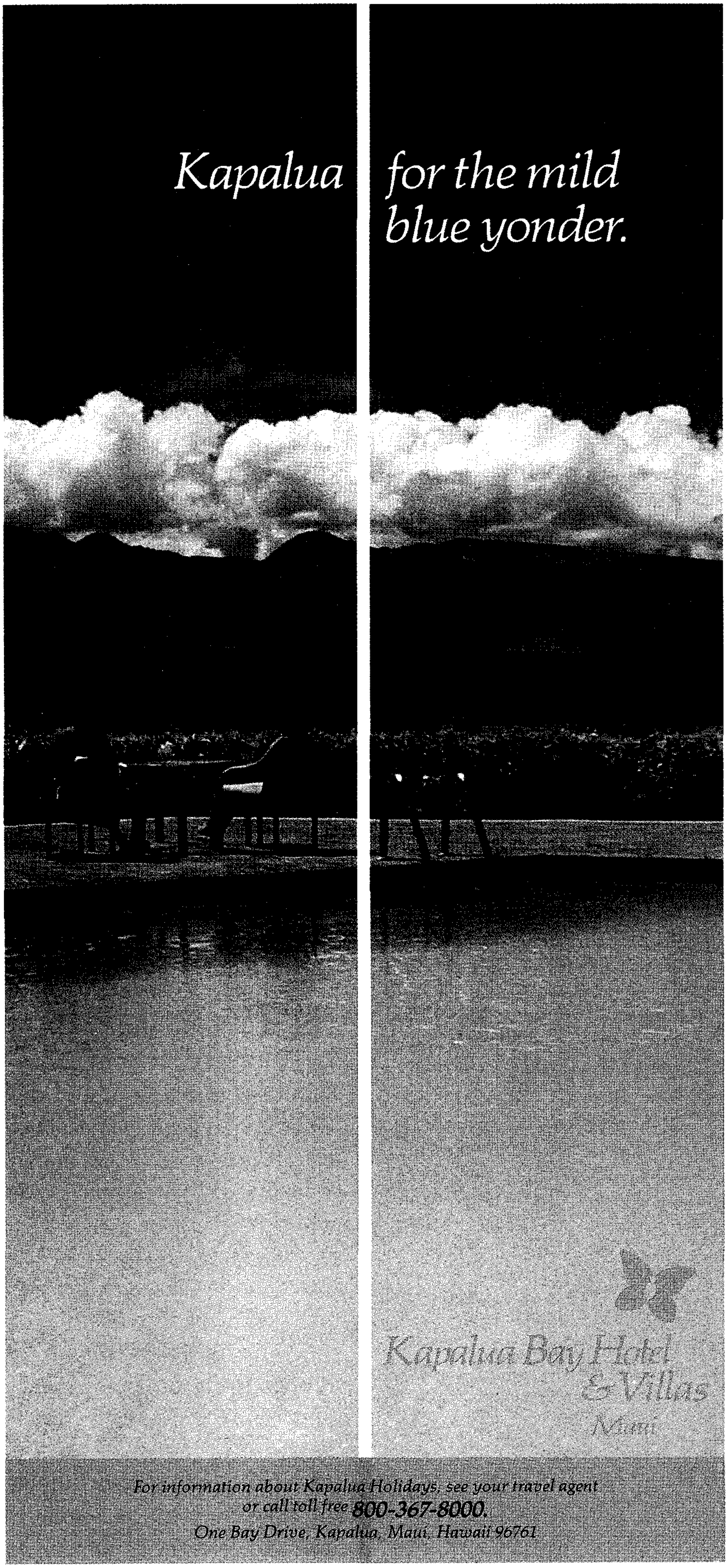
Makena is a short drive from Wailea, and its beaches are down an unmarked road. Sometimes, there's no one there at all. Other times, the nude beach at the southern end draws a crowd. Any time (at least until the large resort down the road is completed), Makena's beaches are secluded and awesomely pristine.

Molokini is a crescent-shaped islet, the rim of an extinct volcano, that's minutes away from Wailea by sailboat or catamaran. A marine sanctuary, Molokini is surrounded by clear waters that teem with brilliantly hued fish. Travel desks at both Wailea hotels arrange picnic and snorkel cruises to Molokini.

* * *

One of Maui's most popular adventures is the forty-mile trip from sea level to the 10,023-foot summit of Haleakala, a dormant volcano. It's at least a two-hour drive from Wailea, and some say that getting up at 3 A.M. to arrive in time to witness sunrise is a transcendental experience. At any rate, it's cold (around 40 degrees in the morning) at that height and the altitude is dizzying. Cruiser Bob (808-667-7717) takes visitors to the top in a van and then gives out bikes for the long and scenic ride down.

Looking for an authentic Hawaiian shirt? Clothing stores in every beach



For information about Kapalua Holidays, see your travel agent
or call toll free 800-367-8000.
One Bay Drive, Kapalua, Maui, Hawaii 96761

town are stocked with new ones. Older shirts are usually fashioned from natural fibers, and their designs and dye treatments are more meticulous. The Clothes Addict (808-579-9266), in Paia (worth stopping at on the way to or from Haleakala), has an exceptional collection of shirts from the '30s, '40s, and '50s, with prices that range from $30 to $300.

Because it's out of the way and not easily accessible, Hana, on the island's easternmost tip, is often skipped by visitors. It takes almost three hours on the Hana Highway to get there from Kahului. And if you do it right—stopping to picnic, swim in a freshwater pool, or relax at one of the parks, savoring the cliffs, valleys, and waterfalls—it will take considerably longer.

The place to stay when you get there is Hotel Hana-Maui (800-421-0000), an exclusive 80-room hotel spread over 23 acres. A $16 million renovation is now taking place—quietly, so as not to disturb the guests—upgrading the rooms, cottages, grounds, and dining facilities, while still preserving Hana's special sense of place. The buildings will be integrated with the grounds: A series of open-air courtyards will lead to the main lobby; French doors in the guest rooms will open onto trellised verandas with sweeping ocean or ranch views; bathrooms will fill with sun from walled private gardens.

For the time being, life remains mellow and unpretentious here (although rock stars and millionaires are making incursions), and one hopes Hana's Hasegawa General Store, famous for "almost everything," never changes. Apocryphal or not, the story goes that a tourist walked in one morning to request a newspaper. "Today's or yesterday's?" asked the clerk. "Today's, of course," replied the guest. The clerk shrugged. "Then you'll have to come back tomorrow."

THE GARDEN ISLE

The oldest of the inhabited islands, Kauai is magnificently lush. It makes sense that more helicopter "flight-seeing" companies are in business here than elsewhere in the state. A typical one-hour tour takes off with the theme from *Raiders of the Lost Ark* crackling through the headphones as the copter swoops over the site of that film's opening scene.

The ride continues over green and flowering valleys, to the deep and colorful Waimea Canyon. Then, on to secluded white-sand beaches and Hanalei Bay—location for some of *South Pacific*—past Mount Waialeale, one of the wettest spots on earth, and across plunging waterfalls and the Na Pali Coast wilderness, where wild goats and frigate birds live. It's a dazzling panorama that can only be seen from the air.

To protect Kauai's natural beauty, the local government has mandated that no building stand more than four stories, the height of a tall coconut tree. There are three major resort areas: Poipu, on the sunny southern coast; a ten-mile stretch north of Lihue Airport; and Hanalei, on the northern coast.

The Waiohai (800-227-4700), on Poipu Beach, was built in a "W", giving most rooms ocean views. It has three swimming pools (a full bar abuts one), a Jacuzzi, and a number of beach activities. Snorkeling gear, boogie boards, even underwater cameras can be rented at an oceanfront kiosk. The rooms are comfortably large and most have sitting areas. The Waiohai has a fitness center, a place to have your hair cut, a laundry room, and hostesses to care for children.

* * *

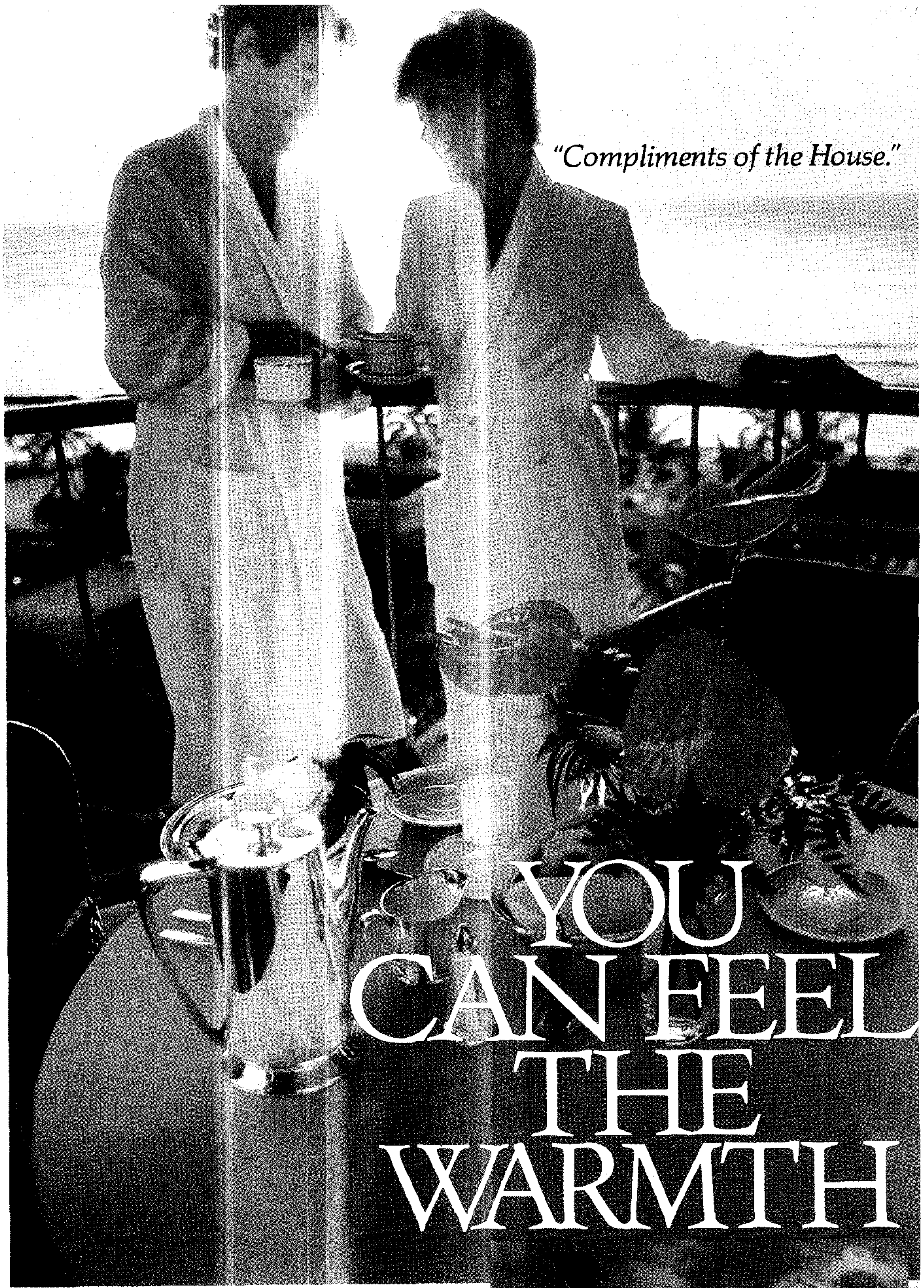
In the nearby town of Koloa is a small shopping area where a sugar plantation once stood. It's been renovated to have a turn-of-the-century look. A few historical structures, such as Kauai's first hotel and a stone mill stack, remain among the vendors of pizza, jewelry, and Crazy Shirts.

Kauai's newest hotel, the SHERATON PRINCEVILLE (800-826-4400), opened in August at the 11,000-acre Princeville resort. This 300-room, luxury-class facility was built in tiers overlooking Hanalei Bay.

On the island, there are ten golf courses. The KIAHUNA GOLF CLUB, in Poipu, a 70-par course designed by Robert Trent Jones Jr., twists around Hawaiian archeological sites, such as lava rock walls and stone ovens.

THE ULTIMATE ESCAPE

Every fall, quiet Molokai turns a bit raucous. The annual



You might not expect to find a personal, inn-like feeling at a resort hotel. But you will at the Hawaiian Regent. Here you can enjoy breakfast at the Summery buffet or the Cafe Regent, compliments of the house, each day of your stay. We think it's a nice way to begin your day. There are other unexpected touches that make your stay with us very special: the fluffy towels we bring you twice a day, and the orchid we leave on your pillow after we've turned down your bed at night.

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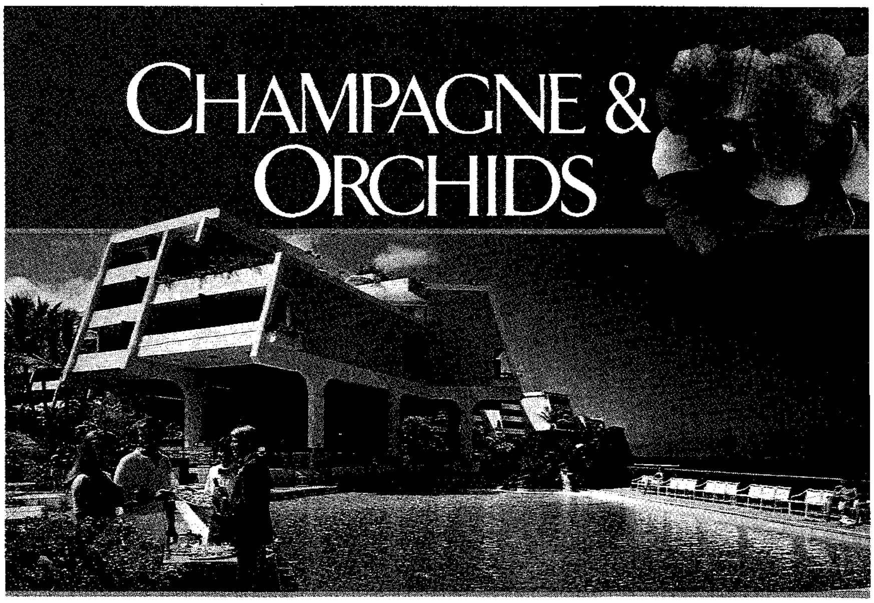

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Aloha Week canoe race begins here at Hale O Lono harbor and ends, 42 miles later, at Waikiki's Fort DeRussy. At week's end, this undeveloped island returns to its normally low-key style.

Travelers in search of privacy and the unspoiled outdoors will appreciate Molokai. Beaches, valleys, flat-topped mountains, a desert, and waterfalls spilling into gulches define the island.

There are fewer than a dozen hotels here, and not a single traffic light. Yet there is one major resort, the Sheraton Molokai (800-325-3535). Basically the only game in town, the Sheraton has one of the two golf courses on the island, a jogging track, two restaurants, a bar, and shops.

At the nearby 2,000-acre Molokai Ranch Wildlife Park (808-552-2555), exotic and endangered species, such as giraffes and ostriches, roam freely. The cost for a one-and-a-half-hour camera safari, by van, is $12.

* * *

Molokai's unique attraction is also its most poignant. A leprosarium was established on the Kalaupapa peninsula more than a century ago. A Belgian priest, Father Damien, came in 1873, bringing order, cleanliness, and hope. He died there from complications of the disease sixteen years later. Now, fewer than 100 patients remain; all cases are inactive. There is no chance of visitors being exposed to or contracting Hansen's disease here. In the settlement are a hospital, general store, and Father Damien's St. Philomena Church. This lonely peninsula, now Kalaupapa National Historic Park, is surrounded on three sides by the ocean; the inland cliffs on the fourth side drop 16,000 feet. Molokai Mule Tours (808-567-6088) is one way to reach the area; the alternatives are hiking (call Damien Tours, 808-567-6171) or flying.

HAWAII

(THE BIG ISLAND)

LUSH AND LUNAR

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WHALES

...and other marine mammals can be protected only if we care enough to help.
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Dept. N, 2100 L St. NW, Washington, D.C. 20037.

Miles of black rocks heated by the sun surround Ke-ahole Airport, gateway to some of the world's most exclusive—and isolated—resorts. This rubble-moonscape is evidence of Hawaii's nineteenth-century lava flows—and of the devastating potential of its two still-active volcanoes.

At HAWAII VOLCANOES NATIONAL PARK (808-967-7311; eruption hotline, 808-967-7977), visitors can learn about volcanoes past and present. It's even possible to drive around the rim of the steaming Kilauea Caldera. The bubbling East Rift Zone entered an active phase in January 1983 and periodically spouts lava up to 1,500 feet into the air. The park and caldera are scored with hiking trails; admission is free, and it's open 24 hours.

Yet the Big Island of Hawaii should not be characterized by the drama of its volcanoes alone. Almost twice the size of the other islands combined, the Big Island is an immense area of contrasts.

From the sky, the Big Island appears as forests and waterfalls, cliffs and sagebrush deserts. December through May—when there is snow—visitors can even ski down 13,796-foot MAUNA KEA (although there are no lifts and it's essential to rent a four-wheel-drive car or jeep). A helicopter ride reveals fields of orchids. The Big Island also yields macadamia nuts, sugar, and the laudable Kona coffee.

Rising above the arid western shore are the rolling green hills of cool, crisp WAIMEA. In town, EDELWEISS (808-885-6800), an unpretentious and inexpensive (entreés under $15) restaurant, has a menu that ranges from pasta to Wiener schnitzel to delicately seasoned local fish.

Tennis and golf, picnics and scenic drives, sports in, on, and under the water are some of the ways visitors to the Big Island unwind. Here are a few of the resorts within driving distance of Ke-ahole Airport that make this faraway place an elegant sanctuary.

* * *

Opened in 1983, the MAUNA LANI BAY HOTEL (800-367-2323) appears to rise from the twisted, black lava flows surrounding it. On arrival, guests are greeted by sarong-wrapped islanders proffering fragrant leis and a kiss on the cheek. A blue-tiled walkway seems to float above ponds as it leads to the main lobby. Nearby, waterfalls border the open-air garden that extends the length of the hotel. Cool and serene, the Mauna Lani is a thoroughly civilized respite from civilization. Golfers acclaim the 72-par championship course for its lush fairways and greens that wind around lava formations. Tennis players can choose among courts of three different speeds.

The first luxury resort built on the Big Island's Kohala Coast twenty years ago, THE WESTIN MAUNA KEA BEACH HOTEL (800-228-3000) was an oasis in the stark lava expanse. Laurance Rockefeller was the guiding force behind its design and construction; its new owners still display the priceless art of Asia and the Pacific that he gathered. A seventh-century, pink-granite, Indian buddha is the star of the collection. On Sundays, art scholar Don Aanavi leads a tour that communicates his knowledge of Eastern philosophy, religion, culture, and craftsmanship.

More than a century ago, before a volcano seared the land, a fishing village stood where KONA VILLAGE RESORT (800-367-5290) stands today. One hundred thatched-roof hales are set along a palm tree-lined beach and lagoon. Inside many of the huts are original oils by Pegge Hopper, whose Polynesian sybarites set an appropriate mood. There are no locks, no phones, no TV, no air conditioning, and no room service. Wealthy and celebrated guests revere this hideaway's plush-primitive atmosphere. For $400, one may enroll in Kona Village's sailing course; at the end of a week, the graduate becomes an accredited sailor.

Set on a lava promontory overlooking the Pacific, the KONA SURF (800-367-8011) is part of a 1,850-acre resort that includes two other hotels, eight condominium developments, an 18-hole championship golf course, and a shopping center. The Kona Surf consists of four wings radiating from a landscaped central courtyard. "Orchid-class" service includes complimentary champagne for guests in the lobby each afternoon and flowers scattered in each guest room as part of the turn-down service.

HAWAII

A READER'S GUIDE

A DAY IN THE LIFE OF HAWAII
by Rick Smolan and David Cohen. Workman Publishing; 221 pages; $40.00. The work of fifty photographers vividly documents a December day here, which begins at dawn on Molokai with two young men fishing and ends at midnight in Honolulu, where beauty-pageant winners, punk-rockers, patrolmen, and prostitutes all share the night.

A HAWAIIAN READER
edited by A. Grove Day and Carl Stroven. Mutual Publishing; 361 pages; $2.95 (paper). *"To sit together / Drinking the blue ocean, eating the sun / Like a fruit"* is poet Genevieve Taggard's description of a luau, in this evocative collection of poetry, fiction, and travel remembrances. Other authors include Mark Twain, Robert Louis Stevenson, James Jones, and May Sarton.

BIRNBAUM'S HAWAII 1985
edited by Stephen Birnbaum.
Houghton Mifflin; 444 pages; $11.95 (paper). Where to go, stay, dine, shop, and sightsee, mostly for travelers who have more money than time.

HAWAII
by James A. Michener.
Fawcett Crest; 1,130 pages; $4.95 (paper). "If paradise consists solely of beauty, then these islands were the fairest paradise that man ever invaded," states the author at the beginning of this fictionalized historical opus—and then goes on to provide every detail.

HAWAII/ACCESS
by Richard Saul Wurman.
AccessPress; 141 pages; $9.95 (paper). An especially well organized and designed reference guide, which color-keys hotels, restaurants, outdoor attractions, shopping, museums, and drives and presents them in order of location and proximity to each other.

THE HAWAIIAN SHIRT
by H. Thomas Steele.
Abbeville Press; 96 pages; $19.95. Appropriately, the binding of this book is a replica of the cloth and pattern of a Hawaiian shirt. "This book is not merely an encyclopedia of Hawaiian design," says the author of this charming, original, and colorful work. "It is a portrait of a special time and place, both real and imagined, of the place's history and geography, and of the spirit of its people as seen in its wearable art."

HIDDEN HAWAII
by Ray Riegert.
Ulysses Press; 369 pages; $11.95 (paper). For intrepid vistors who have more time than money, this adventurers' guide leads past tourist traps and into unspoiled villages, remote campsites, and hidden beaches.

INSIGHT GUIDES: HAWAII
edited by Leonard Lueras.
APA Productions; 368 pages; $14.95 (paper). An encyclopedic history-cum-tour guide that has a strong orientation toward Hawaiian culture. In addition to island-by-island coverage, there are articles on leis, surfing, local food, the Hawaiian language, and native arts.

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Maui

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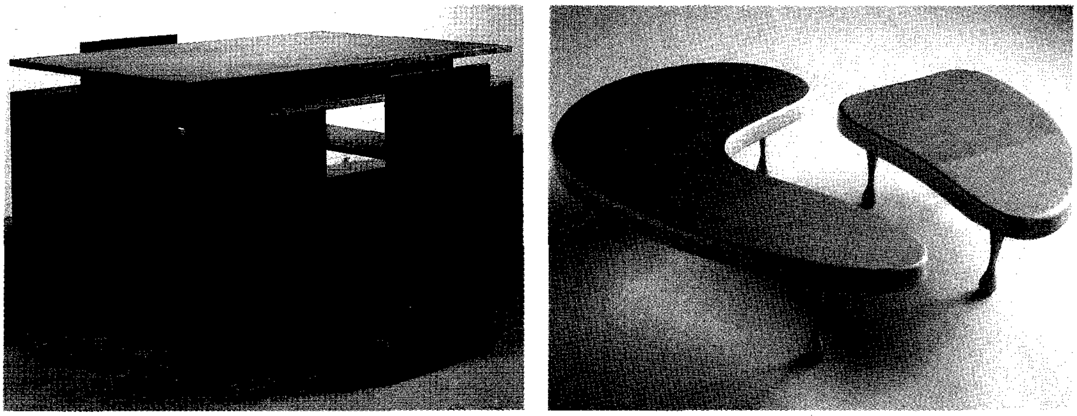
Art/Kay Larson

DESIGN OF THE TIMES

"...The Whitney show unconsciously replicates today's values—it presents conspicuous consumption as an art form..."

THE 1980s ARE STYLE-OBSESSED. IN this decade, art has become the equivalent of pleasure, and pleasure of conspicuous consumption. The logical next step is to think of conspicuous consumption as an art form. The thought probably wasn't on the minds of the Whitney Museum's staff when they came up with **"High Styles: Twentieth-Century American Design,"** but then, much that wasn't on their minds should have been. In its unconscious replication of unexamined values, "High Styles" is a show in collusion with its times.

The show's organizer, curator Lisa Phillips, has done her best to set the wrong tone. "'High style,' like 'high art' or 'grand manner,'" Phillips writes, "is reserved for the superlative—for the most important, the ultra-fashionable, the unusually dramatic." The heavy-breathing ecstasies of an advertising copywriter go a long way toward violating a sober and useful premise.



COMMODITY CULTURE: *Donald Judd's desk and chairs, 1982; Frederick Kiesler's coffee tables, 1938.*

In an industrial society, design is the means by which art enters ordinary lives—a transaction as complicated and value-laden as the capitalism that spawned it. A contemporary American design show is honeycombed with booby traps, most of which the Whitney manages to hit, even though the exhibition is—at its simplest, unexamined level—a lot of fun. A museum show automatically confers devotional status on the beanbag chairs, the Cuisinart, the Streamline Moderne radio, the Charles and Ray Eames plywood batwing chairs from the 1940s. The problem, in other words, is not with design itself but with the museum's role in certifying commodity culture—reinforcing the recent urge to award a high value to "the most important, the ultra-fashionable, the unusually dramatic"—and the extraordinarily well-off. Hyperconsciousness of style results in a kind of highbrow kitsch, a presumption that the superiority of good design is not just aesthetic but moral.

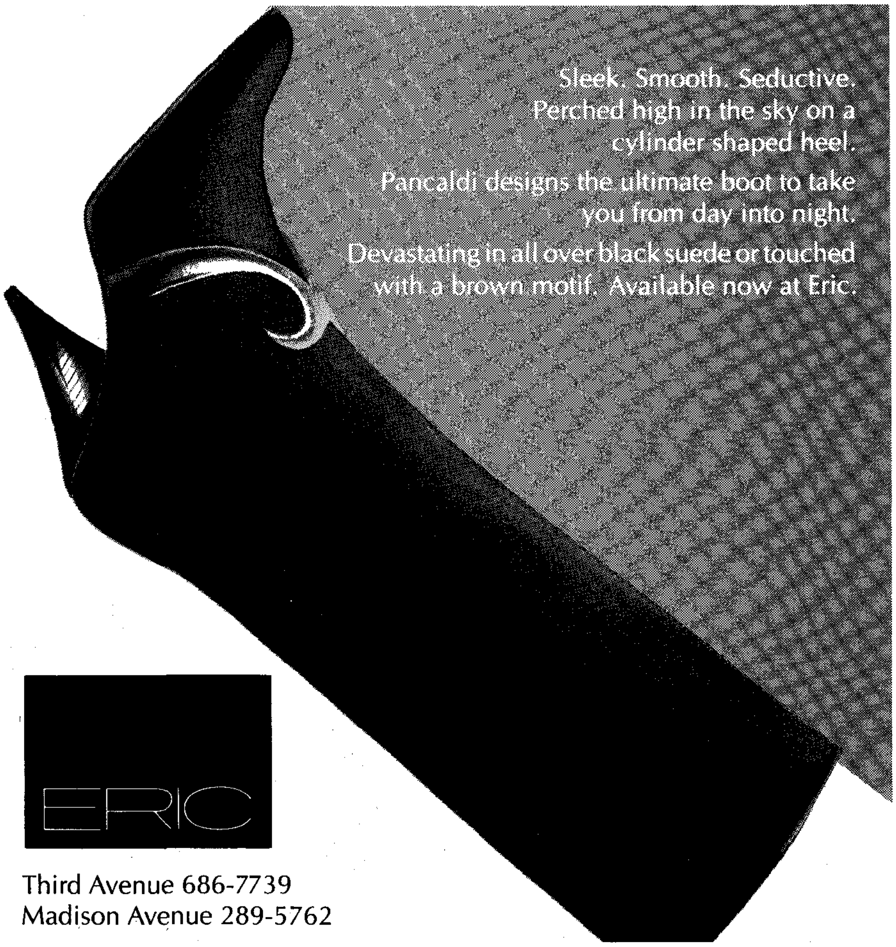
What Phillips says and what she means may be two different things. This is a small show, despite its ambitions. Fitting 85 years of "superlatives" into a single floor has obligated Phillips and her five guest curators—David Allen Hanks, David Gebhard, Rosemarie Haag Bletter, Esther McCoy, Martin Myles Filler—to pare down their lists to those quintessential creations that could be used to explain much larger arguments. Compression has proceeded to the danger point. Six specialists mean six points of view, no matter how unified. For that matter, the book, which shares the show's title and doubles as its catalogue, is also written in six parts. The book presents an intelligent premise that is much harder to uncover in the show itself. As Filler explains, "The motivations, intentions, aspirations, and values of a society are often more clearly revealed in its most familiar, utilitarian appurtenances than they are in high art."

This is a rich notion, worth exploring even when the writers contradict their own proposition. It supplies a justification that ought to (but doesn't quite) remove the stigma of a trade fair. The curators are right in assuming that some justification is necessary. The usual decorative-arts department of a museum is filled with relics of earlier centuries: archaeological as well as aesthetic objects, distant enough in time and space to be immune to salesmanship. The Museum of Modern Art, the only other institution brave enough to venture into the twentieth century, protects itself by the austerity of its logic: MOMA's approval is wrapped in the presumed superiority of the modernist crusade to change ways of seeing. The Whitney, which didn't think about the implications, is caught promoting architects' furniture and tableware, J. C. Penney's stereo equipment, and that inscrutable Cuisinart. (Question of the day: Why is a Cuisinart so much more beautiful than a wire whisk? Because it costs more?)

The book has a much firmer grasp on its position. The consultants are specialists who trace the history of style in the United States with a keen sense of cultural irony. We learn that Stickley's Mission furniture made it into the country houses of the wealthy but not into their city apartments—except in the West and Southwest, where its chunky bulk comfortably recalled Spanish influences. We hear of the on-again, off-again courtship between Americans and the International Style, a love affair that waxed and waned with foreign policy: In 1946, Bletter reports, *House Beautiful* chose to blast the International Style for being feudal and fascist, an attack curiously coincident with America's confidence in its military superiority.

Americans clearly had a sense of what they would or would not accept (or hunger after) from Europe. Armed with the book's insights, the exhibition makes a few telling and witty comparisons. Hanks is especially good here: He has arranged Frank Lloyd Wright's stiffly puritan dining table and chairs next to a neo-Rococo, solid-silver dressing table of stupendous gaucheness, done for American arrivistes who thought mere poundage of precious metals could humble the French kings. Compared to such

Photographs: left, collection of Emily Fisher-Landau; right, Langdon Clay.



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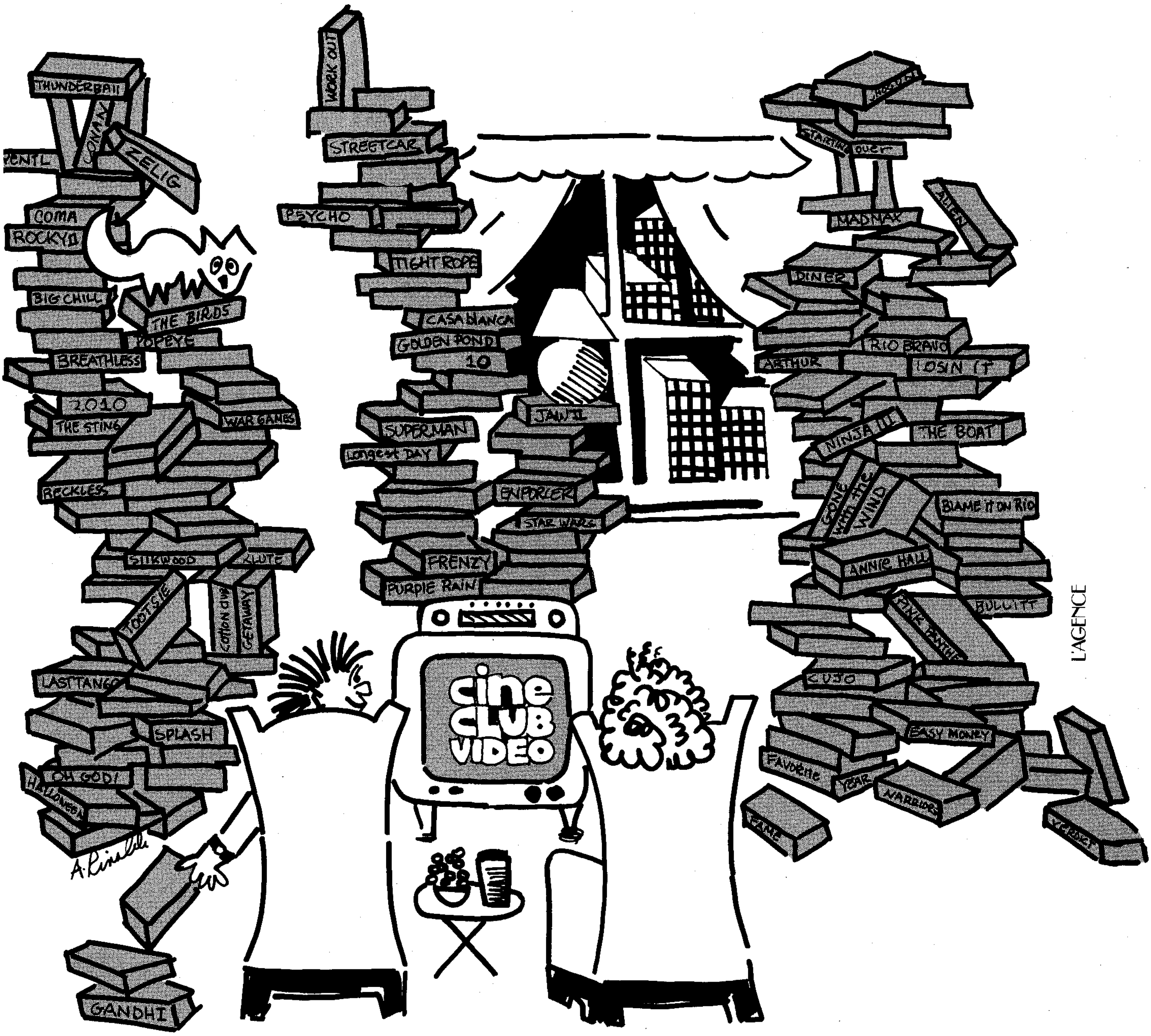
sycophantic competition with Europe, Wright's rigid rectangularity and upward-aspiring uncomfortableness recall the early Protestant churches of New England; his furniture attempts to link itself spiritually with rock-ribbed Americanism.

The historicism here quickly degenerates into mindless but harmless fun. Another reason nobody does such shows is the likelihood of creating a time-warped amusement park. Beanbag chairs and molded-plastic supermarket-mall seating, as Filler knows, are too close to us temporally and emotionally. I recall where I saw my first water bed, and I remember the period of my life when I was surrounded (insufferably) by supergraphics. But so what? Fortunately, Filler is as ironic about such daydreams as he should be; his section is refreshingly unpretentious.

Design is tied to the rhythms of life. But the notion that "values of a society are often more clearly revealed" here than in high art is contradicted by the specialists themselves. They painstakingly detail the close ties between art and design: between Arp's biomorphic forms and Russel Wright's teardrop pottery or Frederick Kiesler's amoeboid *Nested Coffee Tables;* between Pop Art and Pop artifacts; between intellectual advances in art and architecture and the need of architects to get involved in interior décor. High art careens off marketing, and the fragments become a new design vision.

Whether a design vision is a moral vision is another matter. The exhibition seems to think so but doesn't work hard to convince anyone. The argument, of course, is as old as William Morris and the Arts and Crafts revival. It winds, with variations, all along the century: running straight through the Bauhaus into the Modern's modernism; wriggling to encompass International Style architecture's paean to corporate efficiency; looping back on itself to allow postmodernism to gather up the niceties the Bauhaus sliced off our lives. William Morris didn't solve the problem, either; his Arts and Crafts revival affected the history of ideas but not the daily lives of ordinary folk.

The Whitney, along with its other unexamined assumptions, assumes the issue has been settled. The Cuisinart descends into the exhibition on a cloud of justifications borrowed for the occasion from the Modern's arguments about the beauty of the machine aesthetic. Yet the rest of the show, if it proves anything, proves mainly that design is fantasy—a fantasy about modernity, speed, industrialism—about anything that promises escape. (Madison Avenue at 75th Street, through February 16; *High Styles: Twentieth-Century American Designs,* Summit Books, 212 pages, $35.) ■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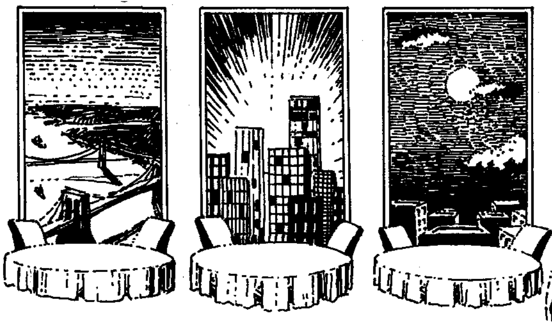
ABOUT 50 ONE-OF-A-KIND SAMPLES OF contemporary furniture in interesting designs are on sale here at far below their original prices. A few examples: textured-steel Art Deco–style fireplace surround, was $2,460, now $840; matching 4-by-5-ft. textured-steel mirror, was $2,385, now $795; 42-by-42-in. hand-lacquered octagonal mirror, was $2,595, now $865; 36-in.-wide-by-84-in.-high wrought-iron baker's rack, was $2,790, now $930; matchstick-inlay end table with travertine-marble top, was $2,070, now $690; brass end table with fossilized-marble top, was $2,880, now $960; Italian octagonal hand-lacquered *faux*-malachite tabletop (without base), was $1,800, now $600; green wool upholstered chaise, was $3,195, now $1,065. Delivery arranged at additional cost. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Lu-*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

12 UNFORGETTABLE NEW YORK EATING EXPERIENCES THAT BEGAN AT THE WORLD TRADE CENTER

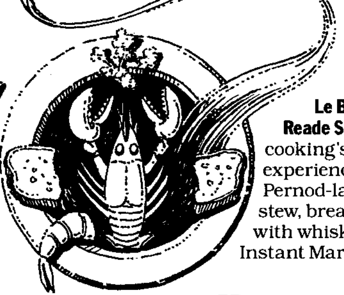
The Restaurant at Windows on the World: "I had Burgundian snails and twilight over the harbor as an appetizer, fricassee of lobster and a million city lights as an entree, floating island with English cream and moonlight for dessert."



The Cellar in the Sky at Windows on the World: "The only other restaurant I know that serves you five superb wines with seven courses in one dinner is an annual chef's convention ...in Geneva!"

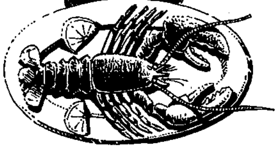
American Harvest Restaurant, Vista Hotel: "They've got the best of native American cooking here. It's probably the only fine restaurant in town whose menu a Frenchman can't read."

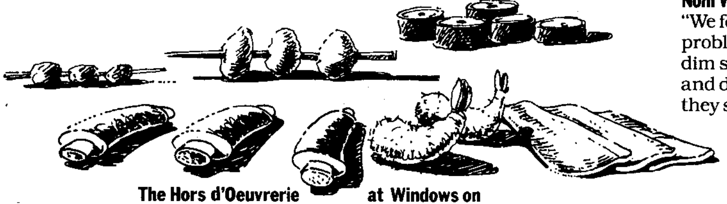
AMERICAN HARVEST RESTAURANT



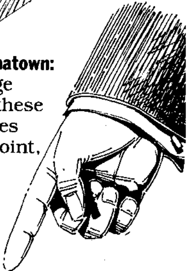
Le Bon Temps Rouler, Reade Street: "Cajun cooking's a wonderful experience. Gin fizzes, Pernod-laced voodoo stew, bread pudding with whiskey sauce. Instant Mardi Gras!"

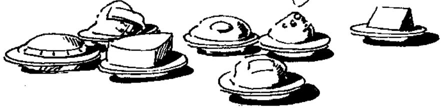
South Street Seaport: "From fishing boat to market purveyor to our restaurant table was only a few hundred yards. For seafood lovers like us, *that's* romance!"





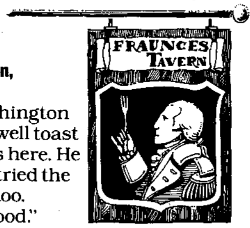
Nom Wah Tea Parlor, Chinatown: "We found no language problem ordering all these dim sum hors d'oeuvres and dumplings. You point, they serve, you eat!"

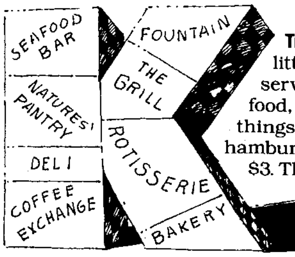




The Hors d'Oeuvrerie at Windows on the World: "After we had the marinated chicken on a skewer, and the steamed spareribs, and the coconut shrimp, and sliced roast pork, and the sushi and the Indonesian lamb, we discovered we'd just had dinner so we ordered another bottle of wine."

Fraunces Tavern, Pearl Street: "George Washington drank a farewell toast to his officers here. He should have tried the chef's salad too. It was very good."

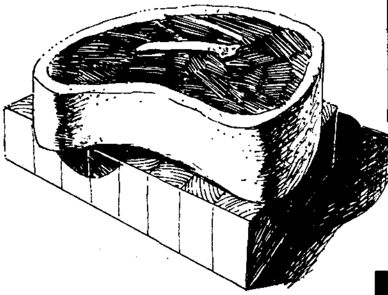




Big Kitchen, Concourse, World Trade Center: "There are eight little restaurants here. They serve deli, raw shellfish, health food, quiches, salads, gourmet things. One even has a great hamburger grilled to order for under $3. That's my idea of gourmet!"

The Greenhouse Restaurant & Wine Bar, Vista Hotel: "We expected to find clay flower pots in this skylighted greenhouse of a restaurant, but not with fresh-baked bread in them at our table!"

Market Dining Room, Concourse, World Trade Center: "With all the *cuisine* around, thank heavens there's some real cooking left!"



Odeon Restaurant, West Broadway: "We thought we'd arrived at the wrong restaurant. It's in trendy Tribeca. Everybody who's anybody shows up. It doesn't *have* to have great nouvelle cuisine. But it does!"

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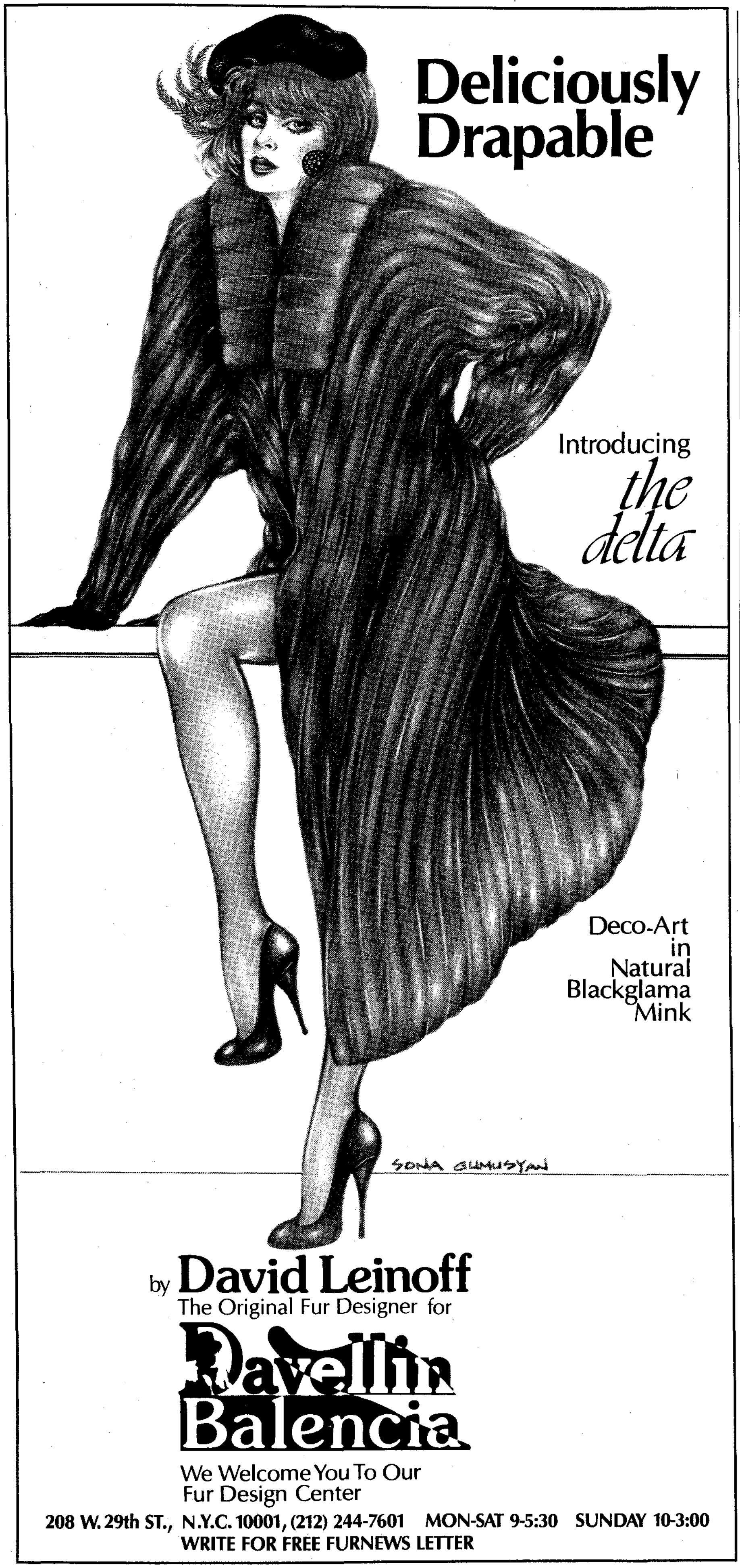
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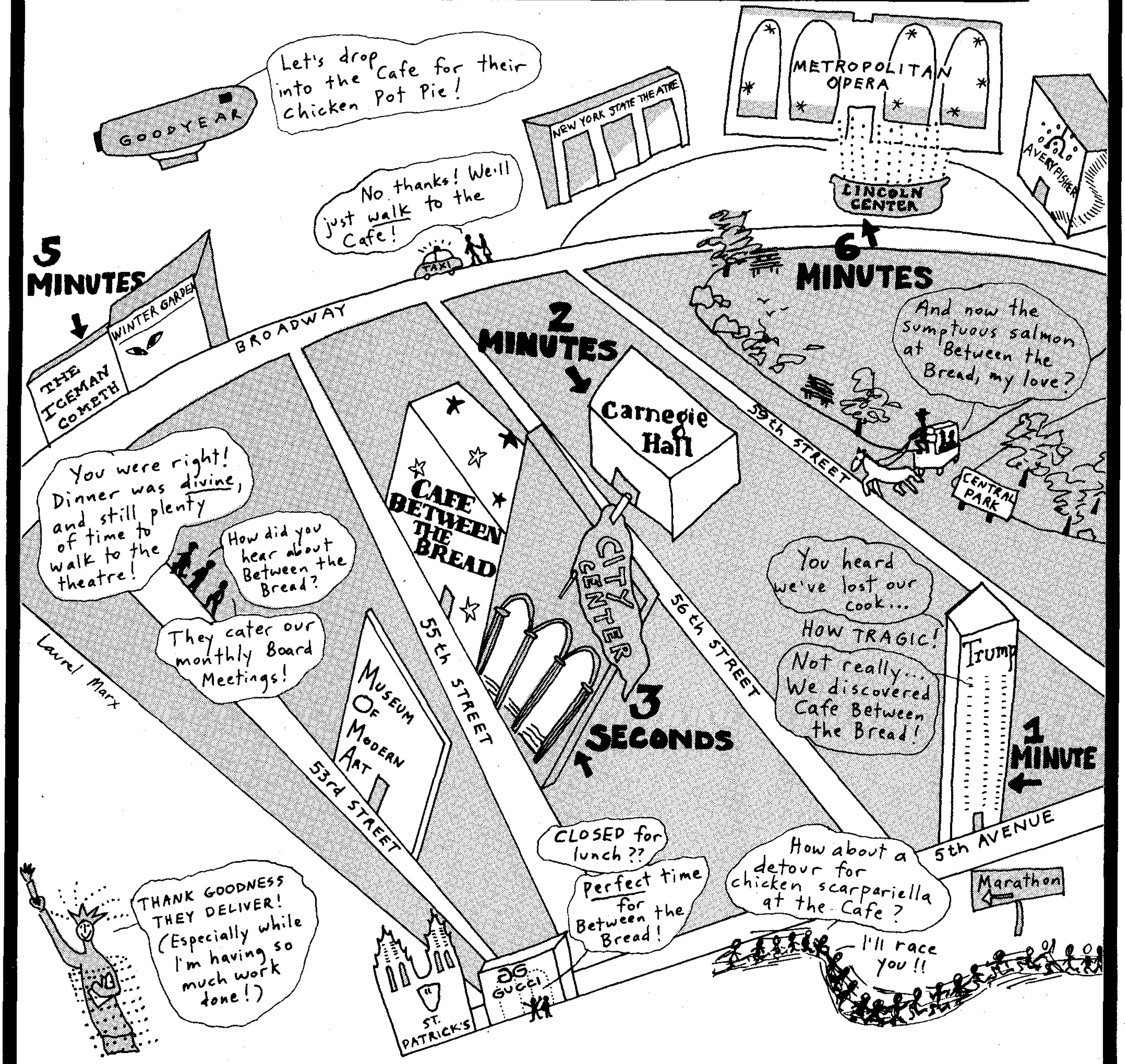
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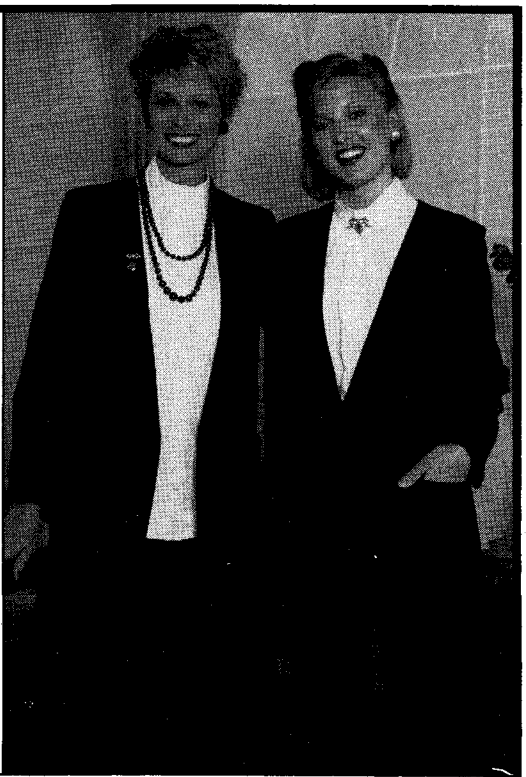

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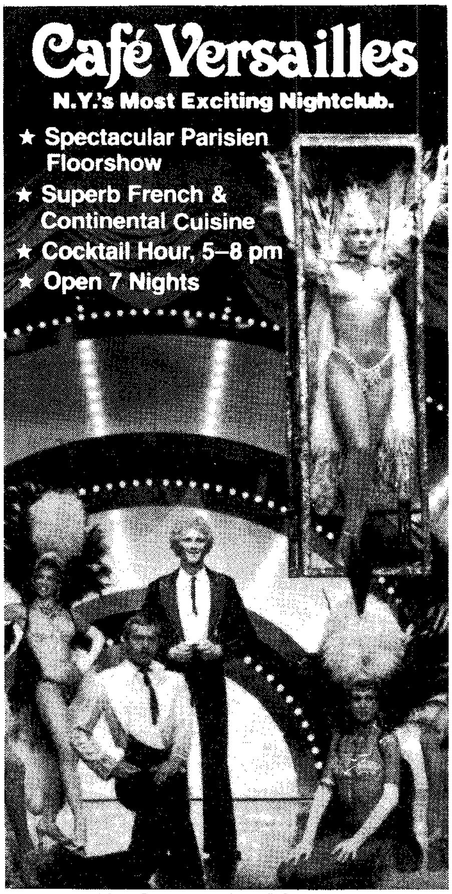

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as well as custom-appliquéd flags and banners. Checks accepted; no credit cards; all sales final. *National Flag & Display Company, 43 West 21st St. (675-5230); Mon.–Fri. 9 a.m.–5 p.m.; through 11/30.*

THE VOODOO COLORS

THIS GALLERY SPECIALIZES IN LATIN American and Haitian folk art and is having a sale on one-of-a-kind beaded-and-sequined voodoo flags, the tapestries used in rituals. These include: 23-by-30-in. flags with quilted backing, and wrought-iron hanging rods, were $900, now $675; 16½-in.-sq. and 33-by-37-in. beaded-and-sequined designs on satin backgrounds in vivid colors, were $125–$150 and $550, respectively, now $95–$112 and $425; 35-by-37-in. beaded flags with figurative designs in bright colors, were $650, now $485. A.E., M.C., V., checks accepted; all sales final. *Grass Roots Gallery de Artes Populares, 75 University Pl. (505-7272); Tues.–Sat. 11 a.m.–6 p.m.; through 10/23.*

DESIGNER JEWELRY

THIS BOOTH IN THE DIAMOND DISTRICT'S jewelry exchange is selling a varied assortment of jewelry, including watches, designer pieces, and handmade items, at reductions of 25–45 percent. For example: 14K-gold hammered half-hoop earrings, were $20, now $15; Michael Good handmade 18K-gold earrings, were $490, now $370; 14K-gold "two hands" ring, was $300, now $200; "Cleopatra" 14K-gold textured-and-smooth collar, was $600, now $400; handmade pearl necklace with 14K-gold-blue-topaz-and-diamond pendant, was $1,100, now $750. Appraisals available at $5–$50, depending on the value of the item. A.E., D.C., M.C., V., checks accepted; all sales final. *Sheri Miller, 58 West 47th St., Booth No. 7 (944-2153); Mon.–Fri. 10 a.m.–4 p.m.; through 11/15.*

BREATHE EASY

HERE IS AN IRRESISTIBLE OFFER THAT will benefit everyone involved. The New York Lung Association is offering a Fitness Privilege Card. For a tax-deductible contribution of $20, you will be entitled to two free workouts at Aerobics West health club and one free workout at each of these other famous clubs: Aerobikung, Apple Health & Sports Club, Exercise Exchange, Jeff Martin Studio, Jon Devlin's Dancercise, Manhattan Body, Molly Fox's Heavenly Bodies, Nickolaus Exercise, River East Health Club, and the Tennis Club. All proceeds benefit the Lung Association. Send check to: *The New York Lung Association, Fitness Privilege Card, 22 East 40th St., N.Y., N.Y. 10016 (889-3370); through 12/15.* ▬

CUE

A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 9

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Ave. of the Americas. 431-1590. #1—Thru Oct. 15: *The Tokyo Trial.* #2—*James Joyce's Women.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. *Commando.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Himatsuri* #2—Thru Oct. 10: *Before Stonewall.*

5. WAVERLY—Ave. of the Americas at W. 3rd St. 929-8037. #1—*The Emerald Forest.* #2—Thru Oct. 10: *Pee-wee's Big Adventure.* Beg. Oct. 11: *Sweet Dreams.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Ave. of the Americas. 674-6515. Thru Oct. 11: *Morons From Outer Space.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Oct. 9: *The Little Foxes; Dodsworth.* Oct. 10: *The Case of the Stuttering Bishop; The Case of the Velvet Claws.* Oct. 11–12: *After the Thin Man; The Thin Man.* Oct. 13: *Journey Into Fear; The Stranger* (1946). Oct. 14: *Stage Door; Morning Glory.* Oct. 15: *A Tale of Two Cities* (1935); *The Prisoner of Zenda* (1937).

11. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Oct. 9–10: Erotic Film Festival; *Immoral Tales* with Paloma Picasso. Oct. 11–12: *Blade Runner; A Clockwork Orange.* Oct. 13: *Ulysses* (1967); *A Portrait of the Artist as a Young Man.* Oct. 14–15: *La Dolce Vita* by Fellini. Oct. 16–17: *Repulsion; Knife in the Water,* both by Polanski.

12. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Kiss of the Spider Woman.* #2—Thru Oct. 10: *Kiss of the Spider Woman.* Opening Oct. 11: *Better Off Dead.*

13. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Wetherby.* #2—Thru Oct. 10: *Insignificance.* Opening Oct. 11: *Remo Williams: The Adventure Begins.* #3—*My Other Husband.* #4—*Dim Sum: A Little Bit of Heart.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. 989-0060. #1—*Jagged Edge.* #2—*Jagged Edge.* #3—*Commando.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *After Hours.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Commando.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Plenty.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Jagged Edge.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Back to the Future.* #2—*Compromising Positions.* #3—*Maxie.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Plenty.* #2—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Sweet Dreams.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *The Stuff.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—Thru Oct. 10: *Back to the Future.* Opening Oct. 11: *Stephen King's Silver Bullet.* #2—*Creator.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*After Hours.* #2—*Commando.* #3—*Teen Wolf.* #4—Opening Oct. 11: *Remo Williams: The Adventure Begins.* #5—*Pee-wee's Big Adventure.* #6—*Rambo: First Blood Part II.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Year of the Dragon.*

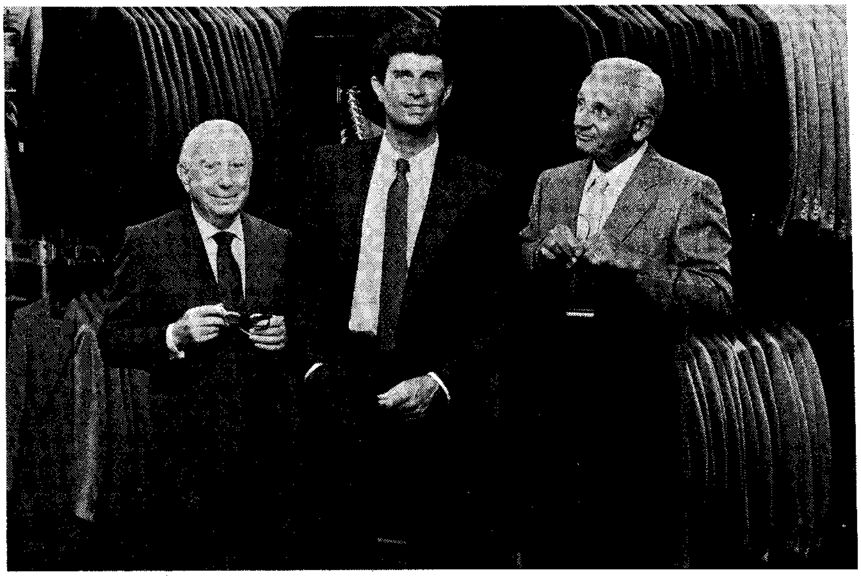
35. MOVIELAND—B'way nr. 47th St. 757-8320. *Streetwalkin'.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Fright Night.* **EMBASSY 3**—*The Emerald Forest.* **EMBASSY 4**—*Sudden Death.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Back to the Future.* #2—*Invasion U.S.A.*

38. HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St. 246-0717. #1—Oct. 8–9: *The 4th Man; Spetters.* Oct. 10–12: *Female Trouble; Polyester; Pink Flamingos.* Oct. 13–14: The Best of Warner Bros. Cartoons. Oct. 15–16: *Heavy Traffic; Fritz the Cat.* #2—Oct. 9–10: *The Heavenly Kid; Secret Admirer.* Oct. 11–12: *Explorers; Dune.* Oct. 13: *Judgment at Nuremberg.* Oct. 14–15: *Ladyhawke; Excalibur.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh



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40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Jagged Edge.* #2—*Maxie.*

41. GUILD 50TH STREET—50th St. bet. Fifth Ave. and Ave. of the Americas. 757-2406. *Agnes of God.*

43. ZIEGFELD—54th St. W. of Ave. of the Americas. 765-7600. Theater closed Oct. 9, 10. Beg. Oct. 11: *Fantasia.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Cocoon.*

45. CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St. 757-2131. The Corinth Collection. Oct. 9: *Le Million; A Nous la Liberté.* Oct. 10: *My Name Is Ivan; An Unfinished Piece for Player Piano.* Oct. 11–12: *L'Age d'Or; Peeping Tom.* Oct. 13: *Hamlet* (1965). Oct. 14: *I'm All Right, Jack; The Belles of St. Trinians.* Oct. 15: *Ivan the Terrible, Part I; Don Quixote.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *After Hours.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. Thru Oct. 8: *L'Addition.*Opening Oct. 9: *Hail Mary.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Ave. of the Americas. 581-7360. *Colonel Redl.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Doctor and the Devils.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. Thru Oct. 10:*Joshua Then and Now.*Opening Oct. 11: *When Father Was Away on Business.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *Dance With a Stranger.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Oct. 10: *The Emerald Forest.* Beg. Oct. 11: *Back to the Future.* #2—Thru Oct. 10: *Pee-wee's Big Adventure.* Opening Oct. 11: *Remo Williams: The Adventure Begins.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Agnes of God.* **CORONET**—*Jagged Edge.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Prizzi's Honor.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Mishima: A Life in Four Chapters.* **CINEMA II**—753-0774. *Dreamchild.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Sweet Dreams.* #2—832-2720. *Invasion U.S.A.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Plenty.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Back to the Future.* #2—*Maxie.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Compromising Positions.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Maxie.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Oct. 10: *Silverado.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—Thru Oct. 10: *The Stuff.* Opening Oct. 11: *Remo Williams: The Adventure Begins.* #2—Thru Oct. 10: *Creature.* Opening Oct. 11: *Stephen King's Silver Bullet.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Commando.* #2—Thru Oct. 10: *Invasion U.S.A.* Opening Oct. 11: *Better Off Dead.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. *Commando; Johnn y Dangerously.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Compromising Positions.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Kiss of the Spider Woman.* #2—Thru Oct. 10: *Dim Sum: A Little Bit of Heart.*Opening Oct. 11: *Year of the Quiet Sun.*#3—*From Mao to Mozart.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Crossover Dreams.* #2—*Sheer Madness.*

83. REGENCY—B'way nr. 67th St. 724-3700. Screen Teams. Oct. 9–12: *Love Crazy; The Thin Man; Zoot Cat.* Oct. 13–15: *Roberta; The Barkleys of Broadway.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St.

724-6745. #1—*La Chèvre.* #2—*Came a Hot Friday.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Marie.* #2—*Back to the Future.* #3—*Compromising Positions.* #4—*Plenty.* #5—*After Hours.* #6—*Maxie.*

86. THALIA—95th St. W. of B'way. 222-3370. Oct. 9: *Shane; High Noon.* Oct. 10: *The Crime of M. Lange; Boudu Saved From Drowning.* Oct. 11-12: *Chinatown; The Long Good Friday.* Oct. 13-14: *Children of Paradise.* Oct. 15: *The Clinic; The Christine Jorgensen Story.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Oct. 10: *Kiss of the Spider Woman.* Opening Oct. 11: *Remo Williams: The Adventure Begins.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Invasion U.S.A.* #2—Thru Oct. 10: *The Stuff.* Opening Oct. 11: *Stephen King's Silver Bullet.* #3—Thru Oct. 10: *Silverado.* Opening Oct. 11: *Sweet Dreams.* #4—Thru Oct. 10: *Savage Island.* Opening Oct. 11: *Better Off Dead.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Commando.* #2—*Invasion U.S.A.*

MUSEUMS, SOCIETIES, ETC.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4; series tickets available. Festival of India: Ray on Tagore. Oct. 11 at 8: *Three Daughters* (India, 1961) by Satyajit Ray.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. Oct. 9 at 7:30: *With a Song in My Heart* (1952) by Walter Lang, with Susan Hayward.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free. Oct. 11 at 8: *Good Grief Chronicles* (1984). Oct. 12 at 8: *Carry Greenham Home* (1983). Oct. 13 at 8: *How Beautiful With Shoes* (1981); *The Great Sadness of Zohara* (1983).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, 1889. Free with museum adm. National Jewish Archive of Broadcasting. Oct. 13 at 12:30, 1:30 & 2:30: "The Remnant" (1969) from *Eternal Light.*

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3949. Adm. $3. Oct. 12 at 2:30: *Captains Courageous* (1937) by Victor Fleming, with Spencer Tracy and Mickey Rooney.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon-8, Wed.-Sat., 12 noon-5. Thru Nov. 2: Television's Silents: Silent Films Newly Restored and Orchestrated for Television. Thru Nov. 14: Leonard Bernstein: The Television Work.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Oct. 31: Video: Recent Acquisitions. Films: **Titus Theater 1:** Mikio Naruse: A Master of the Japanese Cinema. Oct. 10 at 2:30: *The Other Woman/As a Wife, as a Woman* (Japan, 1961) by Naruse; at 6: *When a Woman Ascends the Stairs* (Japan, 1960) by Naruse. Oct. 11 at 2:30: *Herringbone Clouds* (Japan, 1958) by Naruse; at 6: *Repast* (Japan, 1951) by Naruse. Oct. 12 at 2: *Scattered Clouds/Two in the Shadow* (Japan, 1967) by Naruse; at 5: *Lightning* (Japan, 1952) by Naruse. Oct. 13 at 12:30: Warner Bros. Cartoons Golden Jubilee: The Evolution of Bugs Bunny; at 2: *Three Sisters With Maiden Hearts* (Japan, 1935) by Naruse; at 5: *Floating Clouds* (Japan, 1955) by Naruse. Oct. 14 at 2: *Wife! Be Like a Rose!* (Japan, 1935) by Naruse; at 5: *Husband and Wife* (Japan, 1953) by Naruse. Oct. 15 at 2:30: (See Oct. 13 at 5); at 6: *Hit and Run/Moment of Terror* (Japan, 1966) by Naruse. **Titus Theater 2:** Oct. 10 at 3 & 6:30: *How Yukong Moved the Mountains* (China, 1972-75) by Joris Ivens and Marceline Loridan: "Rehearsal at the Peking Opera" and "Impressions of a City." Oct. 11-14: British Film: Early British Studios. Oct. 11 at 3: Cricks and Martin, Cricks and Sharp, and Rosie Films: The Croydon School, ca. 1901-09: Films by G. H. Cricks, H. M. Sharp, J. H. Martin, and Joseph Rosenthal; 6:30: Clarendon Film Company: Films (1904-11) by Percy Stow and H. V. Lawley. Oct. 12 at 2:30: (See Oct. 11 at 6:30); 5:30: (See Oct. 11 at 3). Oct. 13 at 2:30: British and Colonial (B & C): Films (ca. 1909-13) by A. H. Bloomfield and J. B. McDowell; 5:30: Bamforth and RAB (ca. 1899-1903). Oct. 14 at 2:30: Miscellany, the Rest: Films (1905-14) by William Haggar, the Sheffield Photo Company, Walterdraw, Phoenix, Barker Motion Photography, and Alpha Trading Company; 5:30: (See Oct. 13 at 2:30). Oct. 15 at 3 & 6:30: Film Preservation: A Salute to the NEA: *Kaleidoscope* (1935), *Colour Box* (1935), and *Color Flight* (1938), all by Len Lye, and *Nothing Sacred* (1937) by William Wellman, with Carole Lombard and Fredric March.

NEW YORK FILM FESTIVAL—Alice Tully Hall, Lincoln Center, B'way at 65th St. 362-1911. Tickets $6 & $8, available in advance at box office. Thru Oct. 13. Oct. 9 at 6:15: *Chain Letters* (1985) by Mark Rappaport; 9:30: *A Year of the Quiet Sun* (Poland/West Germany/U.S., 1984) by Krzysztof Zanussi. Oct. 10 at 6:15: *Le Temps Détruit* (France, 1985) by Pierre Beuchot, and *Harvest of Despair* (Canada, 1984) by Slavko Nowytski; 9:30: *The Satin Slipper* (Portugal/France, 1985) by Manoel de Oliveira. Oct. 11 at 6:15: (See Oct. 9 at 9:30); 9:30: *Boy Meets Girl* (France, 1984) by Leos Carax. Oct. 12 at 1: (See Oct. 11 at 9:30); 3:30: (See Oct. 10 at 9:30); at 6: *Renoir, the Boss* (France, 1985) by Jacques Rivette, and *Jean Cocteau—Self-Portrait of a Man Unknown* (France, 1985) by Edgardo Cozarinsky; at 9: *Private Conversations* (1985) by Christian Blackwood. Oct. 13 at 8 (closing night, at **Avery Fisher Hall;** $10 & $15): *Chaos* (Italy, 1984) by Paolo and Vittorio Taviani.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Oct. 10 at 12 noon: Why We Fight: *Divide and Conquer* (1943) and *The Battle of Britain* (1943); at 6: Meet the Makers: Video and film artist Teodoro Maus. Oct. 15 at 12 noon: A Child's Life: *Zero for Conduct* (France, 1933) by Jean Vigo, and *The 400 Blows* (France, 1959) by François Truffaut; 2:30: Government-Sponsored Films: *Hymn of the Nations* (1944) by Alexander Hammid, *The Cummington Story* (1945) by Helen Grayson and Larry Madison, *The Town* (1944) by Josef von Sternberg, *Steel Town* (1944) by Willard Van Dyke, and *The Autobiography of a Jeep* (1943) by Irving Lerner.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.-Sun. at 6:15, 8 & 9:45, Fri.-Sun. at 4:30: *Queen Kelly* (1929) by Erich von Stroheim, with Gloria Swanson. Free: Fri.-Sun. at 2: *The Animals Film* (1981) by Victor Schonfeld and Myriam Alaux.

THE SOUNDS OF SILENTS—Beacon Theatre, 2124 B'way at 74th St. 787-1477. Adm. $6 & $7; senior citizens and children half price. Oct. 14 at 2 & 8: *Broken Blossoms* (1919) by D. W. Griffith, with Lillian Gish; live organ accompaniment.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $8. Novels Into Film. Oct. 14 at 7:30: *A Separate Peace* (1972) by Larry Peerce, based on John Knowles's novel; Knowles present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—Thru Oct. 10: *Commando.* Beg. Oct. 11: *Invasion U.S.A.* #3—Thru Oct. 10: *The Stuff; Savage Island.* Beg. Oct. 11: *Stephen King's Silver Bullet.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Savage Island.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #2—*Commando.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Invasion U.S.A.* #2—*Maxie.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *After Hours.* #2—Thru Oct. 10: *Back to the Future.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #3—*Commando.* #4—*Jagged Edge.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Emerald Forest* #2—*The Stuff.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Streetwalkin'.* #2—*Emerald Forest.* #3—*The Stuff.* #4—*Back to the Future.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Commando.* #2—*Jagged Edge.* #3—*Pee-wee's Big Adventure.* #4—*American Ninja.* #5—*Invasion U.S.A.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Creature; Fright Night.* #2—*Commando.* #3—*Jagged Edge.* #4—*Invasion U.S.A.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Oct. 10: *Maxie; Code of Silence.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—*Pee-wee's Big Adventure.* #3—*Hard Women; The*

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113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Commando.* #2—*Maxie.* #3—*Back to the Future.* #4—*Kiss of the Spider Woman.* #5—*Agnes of God.* #6—*Jagged Edge.* #7—*Invasion U.S.A.* #8—*Plenty.* #9—*The Emerald Forest.* #10—*The Stuff.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Invasion U.S.A.* #2—Thru Oct. 10: *Compromising Positions.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Jagged Edge.* #2—*Savage Island.* #3—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *After Hours.* #4—Thru Oct. 10: *The Stuff.* Beg. Oct. 11: *Sweet Dreams.* #5—*Back to the Future.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Better Off Dead.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*The Emerald Forest.* #2—*Back to the Future.* #3—*Compromising Positions.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Sweet Dreams.* #2—*Commando.* #3—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *After Hours.* #4—*Jagged Edge.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #3—*Jagged Edge.* #4—*Invasion U.S.A.* #5—Thru Oct. 10: *Compromising Positions.* Beg. Oct. 11: *Sweet Dreams.* #6—Thru Oct. 10: *Back to the Future.* Beg. Oct. 11: *Marie.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Plenty.* #2—Program unavailable.

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Commando.* #2—*Invasion U.S.A.* #3—*Jagged Edge.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*Agnes of God.* #2—*Kiss of the Spider Woman.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Invasion U.S.A.* #2—*Commando.* #3—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #4—*The Stuff; Sudden Death.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Compromising Positions.* #2—*Back to the Future.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Oct. 10: *The Emerald Forest.* Beg. Oct. 11: *Sweet Dreams.* #2—*Cocoon.* #3—*Plenty.* #4—*Agnes of God.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—#1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #2—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Pee-wee's Big Adventure.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *Cocoon.* #2—Thru Oct. 10: *Silverado.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Kiss of the Spider Woman.* #2—*Invasion U.S.A.* #3—*The Stuff.* #4—*Commando.* #5—*Jagged Edge.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Les Compreres; Maxie.* #2—*Jagged Edge.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Commando.* #2—Thru Oct. 10: *The Stuff.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #3—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #4—*Invasion U.S.A.* #5—Thru Oct. 10: *Commando.* Beg. Oct. 11: *Better Off Dead.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*Invasion U.S.A; The Company of Wolves.* #2—*Commando; Revenge of the Nerds.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Oct. 10: *Back to the Future.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2— *Jagged Edge.* #3—*Commando.* #4—Thru Oct. 10: *Invasion U.S.A* Beg. Oct. 11(tent): *After Hours.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*The Stuff.* #2—*The Emerald Forest.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Agnes of God.* #2—Thru Oct. 10: *Kiss of the Spider Woman.* Beg. Oct. 11: *Better Off Dead.* #3—Thru Oct. 10: *Agnes of God.* Beg. Oct. 11: *Sweet Dreams.* #4—*Plenty.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Oct. 10: *Day of the Dead; Sleepaway Camp.* Beg. Oct. 11: *American Ninja; Missing in Action, Part II.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Commando.* #2—*Plenty.* #3—*Plenty.* #4—*The Gods Must Be Crazy.* #5—*Back to the Future.* #6—*Maxie.* #7—*Teen Wolf.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*The Emerald Forest.* #2—*Back to the Future.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Commando.* #2—*Jagged Edge.* #3—*Teen Wolf.* #4—*Back to the Future.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Oct. 10: *St. Elmo's Fire.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #2—*Savage Island.* #3—*Back to the Future.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Oct. 10: *The Emerald Forest.* Beg. Oct. 11: *Sweet Dreams.* #2—*Rambo: First Blood Part II.* #3—*The Stuff.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1— *Commando.* #2—*Invasion U.S.A.* #3—*Jagged Edge.* #4—Thru Oct. 10: *Maxie; Teen Wolf.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Cocoon.* #2—*Prizzi's Honor.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Oct. 10: *Teen Wolf.* #2—Thru Oct. 10: *Cocoon.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1— *Plenty.* #2— *Jagged Edge.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Compromising Positions.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Agnes of God.* #2—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *After Hours.* #3—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #4—Thru Oct. 10: *The Stuff.* Beg. Oct. 11: *Sweet Dreams.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Commando.* #2—*Agnes of God.* #3— *Jagged Edge.* #4—*Maxie.* #5—*Back to the Future.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Sweet Dreams.* #2—*Stephen King's Silver Bullet.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Back to the Future.* #2—*Maxie.* #3—*Jagged Edge.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Invasion U.S.A.* #2—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *After Hours.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Cocoon.* #2—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Better Off Dead.* #3—*Commando.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Volunteeers.* #2—Thru Oct. 10: *Teen Wolf; Real Genius.* Beg. Oct. 11 (tent.):*Rambo: First Blood Part II.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at

Woodhaven Blvd. 848-1738. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11 (tent.): *After Hours.* #2—*Commando.*

323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. *Mad Max Beyond Thunderdome; Police Academy.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Creator.* #2—*Streetwalkers.* #3—*Teen Wolf.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Compromising Positions.* #2—*Invasion U.S.A.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Jagged Edge.* #2—*Invasion U.S.A.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Better Off Dead.* #2—Thru Oct. 10: *Back to the Future.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Oct. 10: *The Emerald Forest.* Beg. Oct. 11: *Sweet Dreams.* #2—*Compromising Positions.*

401. NEW DORP—HYLAN—351-6601. #1—Thru Oct. 10: *The Gods Must Be Crazy.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #2—*Jagged Edge.*

402. NEW DORP—LANE—351-2110. Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.*

403. NEW DORP—RAE—979-0444. #1—Thru Oct. 10: *Agnes of God.* Beg. Oct. 11: *After Hours.* #2—Thru Oct. 10: *Kiss of the Spider Woman.* Beg. Oct. 11: *Sweet Dreams.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Back to the Future.* #2—*Commando.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *After Hours.* #2—*Plenty.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Jagged Edge.* #2—*Maxie.*

501. BALDWIN—RKO—223-9230. *Kiss of the Spider Woman.*

502. BELLEROSE—RKO—775-1351. Thru Oct. 8: *Summer Rental.* Thru Oct. 9: *Prizzi's Honor.*

503. BELLMORE—THE MOVIES—783-7200. *Year of the Dragon.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*The Gods Must Be Crazy.* #2—*Kiss of the Spider Woman.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—*Plenty.* #3—*Jagged Edge.* #4—Thru Oct. 10: *Cocoon.* Beg. Oct. 11: *After Hours.*

508. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Back to the Future.* #2—*Commando.* #3—*Invasion U.S.A.* #4—Thru Oct. 10: *Prizzi's Honor.* Beg. Oct. 11: *Sweet Dreams.*

509. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Invasion U.S.A.* #2—*Compromising Positions.* #3—*Commando.*

510. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Jagged Edge.*

511. GREAT NECK—SQUIRE—466-2020. #1—*Commando.* #2—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *Sweet Dreams.* #3—Thru Oct. 10: *Invasion U.S.A.*. Beg. Oct. 11: *After Hours.*

512. HEWLETT—RKO—791-6768. Thru Oct. 8: *Summer Rental.* Beg. Oct. 9: *Prizzi's Honor.*

513. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—*Invasion U.S.A.*

514. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*The Gods Must Be Crazy.* #3—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *Better Off Dead.*

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#4—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Marie.* #5—*Jagged Edge.* #6—*Commando.*

515. LAWRENCE—RKO—371-0203. #1—*Compromising Positions.* #2—*The Emerald Forest.* #3—*Jagged Edge.*

516. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11(tent.): *Pee-wee's Big Adventure.* #2—*Volunteers.*

517. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*The Stuff.* #2—*Maxie.* #3—*Commando.* #4—*The Emerald Forest.* #5—*Compromising Positions.* #6—*Back to the Future.*

518. LONG BEACH—PARK AVENUE—432-0576. *Ghostbusters; Fright Night.*

519. LYNBROOK—LYNBROOK—593-1033. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—*Maxie.* #3—*Commando.* #4—Thru Oct. 10: *Cocoon.* Beg. Oct. 11: *Sweet Dreams.*

520. LYNBROOK—STUDIO ONE—599-1444. *The Gods Must Be Crazy.*

521. MALVERNE—TWIN—599-6966. #1—*Volunteers.* #2—Thru Oct. 10: *Rambo: First Blood Part II.* Beg. Oct. 11(tent.): *Teen Wolf.*

522. MANHASSET—MANHASSET—627-7887. #1—*Compromising Positions.* #2—*Plenty.* #3—*Jagged Edge.*

523. MANHASSET—RKO CINEMA—627-1300. *Kiss of the Spider Woman.*

524. MASSAPEQUA—PEQUA—799-6464. *Jagged Edge.*

525. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Oct. 10: *The Stuff.* Beg. Oct. 11: *Better Off Dead.* #2—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *Sweet Dreams.* #3—*Invasion U.S.A.* #4—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #5—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #6—*Back to the Future.* #7—*Commando.* #8—*Compromising Positions.* #9—*Agnes of God.*

526. MERRICK—MALL—623-4114. Thru Oct. 10: *Cocoon.* Beg. Oct. 11: *Teen Wolf.*

527. MERRICK—TWIN—546-1270. #1—*Teen Wolf.* #2—*Back to the Future.*

528. NEW HYDE PARK—HERRICKS—747-0555. #1—*Maxie.* #2—*Cocoon.*

529. OCEANSIDE—OCEANSIDE—536-7565. #1—*Silverado.* #2— *Volunteers.*

530. OLD BETHPAGE—CINE CAPRI—752-1610. *Creator.*

531. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—*Cocoon.*

532. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *Compromising Positions.*

533. PLAINVIEW—RKO TWIN—931-1333. #1—*The Emerald Forest.* #2—*Invasion U.S.A.*

534. PORT WASHINGTON—MOVIES—944-6200. #1—*Maxie.* #2—*The Gods Must Be Crazy.* #3—*Back to the Future.*

535. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Back to the Future.*

536. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Plenty.* #2—*The Emerald Forest.*

537. ROSLYN—ROSLYN—621-8488. #1—*Agnes of God.* #2—Thru Oct. 10: *St. Elmo's Fire.* Beg. Oct. 11: *Marie.*

538. SYOSSET—SYOSSET—921-5810. #1—*After Hours.* #2—Thru Oct. 10: *Kiss of the Spider Woman.* Beg. Oct. 11: *Sweet Dreams.* #3—*Plenty.*

539. SYOSSET—UA CINEMA 150—364-0700. *Agnes of God.*

540. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Cocoon.* #2—*Plenty.* #3—*Commando.*

541. VALLEY STREAM—SUNRISE—825-5700. #1—*Maxie.* #2—*Back to the Future.* #3—*Jagged Edge.* #4—*After Hours.* #5—*The Stuff.* #6—*Kiss of the Spider Woman.* #7—*Invasion U.S.A.* #8—*Agnes of God.* #9—*American Ninja.* #10—*Pee-wee's Big Adventure.* #11—*Teen Wolf.* #12—*Compromising Positions.*

542. WANTAGH—RKO—781-6969. *Cocoon.*

543. WESTBURY—DRIVE-IN—334-3400. #1—*Invasion U.S.A.* #2— *Commando.* #3—*Jagged Edge.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Cocoon.* #2—*Maxie.* #3—*Agnes of God.*

601. BABYLON—RKO—669-0700. #1—*Jagged Edge.* #2—*Commando.*

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602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Compromising Positions.* #3—*Pee-wee's Big Adventure.*

603. BAY SHORE—CINEMA—665-1722. Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*The Emerald Forest.* #2—*The Stuff.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Oct. 10: *Year of the Dragon.* Beg. Oct. 11: *Pee-wee's Big Adventure.*

607. CENTER MORICHES—CENTER—878-2100. *Cocoon.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Invasion U.S.A.* #2—*Commando.* #3—*Back to the Future.* #4—*After Hours.* #5—*Maxie.* #6—*Agnes of God.* #7—*Kiss of the Spider Woman.* #8—*Compromising Positions.* #9—*Teen Wolf.* #10—*The Stuff.*

610. COMMACK—RKO—499-4545. #1—*Jagged Edge.* #2—*Plenty.*

611. CORAM—PINE—698-6442. #1—*Commando.* #2—*Back to the Future.* #3—*The Stuff.* #4—*Teen Wolf.* #5—*Invasion U.S.A.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Commando.* #2—*Agnes of God.* #3—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Marie.* #4—*Plenty.* #5—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Sweet Dreams.* #6—Thru Oct. 10: *Back to the Future.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #7—*Jagged Edge.* #8—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *Stephen King's Silver Bullet.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Plenty.* #2—*Kiss of the Spider Woman.* #3—Thru Oct. 10: *The Gods Must Be Crazy.* Beg. Oct. 11: *After Hours.* #4—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Sweet Dreams.* #5—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *The Emerald Forest.*

615. ELWOOD—ELWOOD—499-7800. #1—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #2—*The Gods Must Be Crazy*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Oct. 10: *Volunteers.* Beg. Oct. 11: *Better Off Dead.* #2—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Invasion U.S.A.*

618. GREENPORT—GREENPORT—477-0500. Thru Oct. 10: *Creator.* Beg. Oct. 11: *Compromising Positions.*

619. HUNTINGTON—RKO SHORE—421-5200. #1—*Invasion U.S.A.* #2—*Jagged Edge.* #3—*Maxie.* #4—*Compromising Positions.*

620. HUNTINGTON—RKO WHITMAN—423-1300. *Commando.*

621. ISLIP—ISLIP—581-5200. #1—*Invasion U.S.A.* #2—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Better Off Dead.* #3—*Jagged Edge.*

622. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Plenty.*

623. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

624. LINDENHURST—LINDENHURST—888-5400. Thru Oct. 10: *Summer Rental.* Beg. Oct. 11: *Pee-wee's Big Adventure.*

625. MATTITUCK—MATTITUCK—298-4405. #1—*Compromising Positions.* #2—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *After Hours.* #3—*Silverado.* #4—Thru Oct. 10: *The Stuff.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #5—*Commando.*

627. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *Commando.* **OUTDOOR**—Theater closed for repairs.

628. NORTHPORT—NORTHPORT—261-8600. Thru Oct. 10: *Year of the Dragon.* Beg. Oct. 11: *Pee-wee's Big Adventure.*

629. OAKDALE—OAKDALE—589-8118. Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *Cocoon.*

630. PATCHOGUE—TRIPLEX—475-0601. #1—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *After Hours.* #2—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11:*Remo Williams: The Adventure Begins.* #3—*Plenty.*

631. PATCHOGUE—RKO PLAZA—475-5225. #1—*The Emerald Forest.* #2—*Jagged Edge.*

632. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Commando.* **OUTDOOR**—Thru Oct. 10: *Savage Island; The Stuff.* Beg. Oct. 11: *Better Off Dead; The Sure Thing*

633. PATCHOGUE—SUNWAVE—475-7766. #1—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #2—Thru Oct. 10: *Compromising Positions.* Beg. Oct. 11: *Sweet Dreams.*

634. PORT JEFFERSON—MINI EAST—928-6555. Thru Oct. 10: *Maxie.* Beg. Oct. 11 (tent): *After Hours.* **WEST**— *Jagged Edge.*

635. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Thru Oct. 8: *Summer Rental.* Beg. Oct. 9: *Prizzi's Honor.*

636. RIVERHEAD—SUFFOLK—727-3133. *Invasion U.S.A.*

637. SAG HARBOR—SAG HARBOR—725-0010. Thru Oct. 10: *The Coca-Cola Kid.* Beg. Oct. 11: *The Shooting Party.*

638. SAYVILLE—SAYVILLE—589-0232. #1— *Jagged Edge.* #2— *Volunteers.* #3—*Pee-Wee's Big Adventure.*

640. SHIRLEY—TWIN—281-4466. #1—Thru Oct. 10: *Cocoon.* Beg. Oct. 11: *Pee-wee's Big Adventure.* #2—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Mad Max Beyond Thunderdome.*

641. SMITHTOWN—SMITHTOWN—265-1551. *Agnes of God.*

642. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Jagged Edge.* #2—Thru Oct. 10: *Compromising Positions.* Beg. Oct. 11: *Marie.* #3—Thru Oct. 10: *Cocoon.* Beg. Oct. 11: *Silverado.*

643. STONY BROOK—LOEWS—751-2300. #1—*The Stuff.* #2—*Back to the Future.* #3—*The Emerald Forest.*

644. WEST ISLIP—TWIN—669-2626. #1—*Creature; Teen Wolf.* #2—Thru Oct. 10: *Cocoon.* Beg. Oct. 11 (tent): *Compromising Positions.*

645. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Agnes of God.* #2—*Jagged Edge.*

646. WESTHAMPTON—WESTHAMPTON—288-1500. *Commando.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Jagged Edge.* #2—Thru Oct. 10: *The Gods Must Be Crazy.* Beg. Oct. 11 (tent): *Marie.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Oct. 10: *Compromising Positions.* Beg. Oct. 11: *Stephen King's Silver Bullet.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—*Jagged Edge.* #3—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *Sweet Dreams.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Oct. 10: *The Shooting Party.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—Thru Oct. 10: *The Gods Must Be Crazy.* Beg. Oct. 11: *Sweet Dreams.*

705. HARTSDALE—CINEMA—428-2200. #1—*Compromising Positions.* #2—*Back to the Future.* #3—*Jagged Edge.* #4—*Plenty.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Agnes of God.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—Thru Oct. 10: *Back to the Future.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *After Hours.* #3—*Jagged Edge.* #4—*Commando.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Agnes of God.* #2—*Kiss of the Spider Woman.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Oct. 10: *Cocoon.* Beg. Oct. 11 (tent): *Compromising Positions.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Back to the Future.* #2—*St. Elmo's Fire.* #3—*Jagged Edge.* #4—*Savage Island.* #5—*Maxie.* #6—*Commando.d* #7—*Invasion U.S.A.*

711. NEW ROCHELLE—TOWN—632-4000. Thru Oct. 10: *The Emerald Forest.* Beg. Oct. 11: *Stephen King's Silver Bullet.*

713. PEEKSKILL—BEACH—737-6262. #1—*Maxie.* #2—*Plenty.* #3—*Back to the Future.* #4—*The Stuff.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Compromising Positions.* #2—*Invasion U.S.A.* #3—*Jagged Edge.* #4—*Commando.*

715. PELHAM—PICTURE HOUSE—738-3160. *Teen Wolf.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Invasion U.S.A.* #2—*Compromising Positions.*

717. RYE—RYE RIDGE—939-8177. #1—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #2—*Compromising Positions.*

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Publisher

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MOVIES

718. SCARSDALE—FINE ARTS—723-6699. *Kiss of the Spider Woman.*

719. SCARSDALE—PLAZA—725-0078. Thru Oct. 10: *Year of the Dragon.* Beg. Oct. 11: *Cocoon.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*The Emerald Forest.* #2—*Invasion U.S.A.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Commando.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Agnes of God.* #2—*The Emerald Forest.* #3—*Pee-wee's Big Adventure.* #4—*Commando.*

723. YONKERS—MOVIELAND—793-0002. #1—*After Hours.* #2—*Back to the Future.* #3—*Plenty.* #4—*Compromising Positions.*

724. YONKERS—PARK HILL—969-4477. #1—*Invasion U.S.A.* #2—*The Stuff.* #3—*Year of the Dragon.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-7555. #1—Program unavailable. #2—Program unavailable.

Rockland County

753. NANUET—ROUTE 59—623-3355. *Plenty.*

754. NANUET—RKO MOVIES—623-0211. #1—*Invasion U.S.A.* #2—*St. Elmo's Fire.* #3—*The Emerald Forest* #4—*Back to the Future.* #5—*Agnes of God.*

755. NEW CITY—TOWN—634-5100. #1—*Commando.* #2—*St. Elmo's Fire.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *After Hours.* #2—*Jagged Edge.*

757. NYACK—CINEMA EAST—358-6631. *Marie.*

759. PEARL RIVER—CENTRAL—735-2530. Thru Oct. 10: *Compromising Positions.* Beg. Oct. 11: *Stephen King's Silver Bullet.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Commando.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Kiss of the Spider Woman.*

762. SPRING VALLEY—PIX—425-6902. #1—*Compromising Positions.* #2—*Jagged Edge.*

763. STONY POINT—9 W CINEMA—942-0303. *The Gods Must Be Crazy.*

764. SUFFERN—LAFAYETTE—357-6030. *Maxie.*

765. WEST HAVERSTRAW—PLAZA—947-2220. Thru Oct. 10: *The Stuff.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—*The Emerald Forest.*

801. DANBURY—CINE—743-2200. #1—*Plenty.* #2—*Kiss of the Spider Woman.* #3—*Agnes of God.*

802. DANBURY—CINEMA—748-2923. #1—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—*Jagged Edge.*

803. DANBURY—PALACE—748-7496. #1—*Commando.* #2—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Better Off Dead.* #3—Thru Oct. 10: *Compromising Positions.* Beg. Oct. 11: *Stephen King's Silver Bullet.*

804. DARIEN—PLAYHOUSE—655-0100. Program unavailable.

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Back to the Future.* #2—*Jagged Edge.*

806. FAIRFIELD—COUNTY—334-1411. *Invasion U.S.A.*

807. GREENWICH—CINEMA—869-6030. #1—*Jagged Edge.* #2—*Back to the Future.*

808. GREENWICH—PLAZA—869-4030. #1—*Agnes of God.* #2—*Kiss of the Spider Woman.* #3—*Compromising Positions.*

809. NEW CANAAN—PLAYHOUSE—966-0600. (Tent): *Compromising Positions.*

810. NORWALK—CINEMA—838-4504. #1—*Jagged Edge.* #2—(Tent): *Maxie.*

811. NORWALK—NORWALK—866-9202. *Invasion U.S.A.*

813. SPRINGDALE—STATE—325-0250. Thru Oct. 10: *Cocoon.* Beg. Oct. 11: *Compromising Positions.*

814. STAMFORD—AVON—324-9205. #1—*Invasion U.S.A.* #2—*Commando.*

815. STAMFORD—CINEMA—324-3100. #1—*After Hours.* #2—Thru Oct. 10: *The Stuff.* Beg. Oct. 11: *Stephen King's Silver Bullet.* #3—*The Emerald Forest.*

816. STAMFORD—PARK PLACE—323-1600. #1—*The Gods Must Be Crazy.* #2—Thru Oct. 10: *Détective.* Beg. Oct. 11: *Pee-wee's Big Adventure.*

817. STAMFORD—RIDGEWAY—323-5000. #1— *Plenty.* #2—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—*Agnes of God.* #3—*Commando.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Kiss of the Spider Woman.* #2— *Compromising Positions.* #3—227-9619. *After Hours.* #4—226-6666. *Agnes of God.*

820. WESTPORT—POST—227-0500. *Plenty.*

821. WILTON—CINEMA—762-5678. *Back to the Future.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1— *Jagged Edge.* #2—*Commando.* #3—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Sweet Dreams.*

901. HARRISON—WARNER—482-8550. #1—Thru Oct. 10: *The Stuff.* Beg. Oct. 11: *After Hours.* #2—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *Better Off Dead.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Back to the Future.* #2—*Commando.*

903. JERSEY CITY—LOEWS—653-4600. #1—*The Emerald Forest.* #2—*The Stuff.* #3—*Streetwalkin'.*

904. JERSEY CITY—STATE—653-5200. #1—*Invasion U.S.A.* #2—Thru Oct. 10: *Savage Island.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #3—Thru Oct. 10: *Bamboo Trap; Dragon Fist Ninja.* Beg. Oct. 11: *Better Off Dead.* #4—*Jagged Edge.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Invasion U.S.A.* #2—*Jagged Edge.* #3—*The Emerald Forest.* #4—*Compromising Positions.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Commando.* #2—*Plenty.* #3—*Maxie.* #4—*After Hours.* #5—*Agnes of God.* #6—*Back to the Future.*

907. UNION CITY—CINEMA—865-5600. #1—*Streetwalkin'; Slumber Party Mexico.* #2—*Creature; Creepers.*

908. UNION CITY—SUMMIT—865-4120. Thru Oct. 10: Spanish films. Beg. Oct. 11: *Invasion U.S.A.*

909. WEST NEW YORK—MAYFAIR—865-2010. Thru Oct. 10: *Teen Wolf; Friday the Thirteenth-Part V.* Beg. Oct. 11: *Cocoon.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jagged Edge.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Agnes of God; Savage Island.* #2—*Invasion U.S.A.*

912. CEDAR GROVE—CINEMA 23—239-1462. : *Commando.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Commando.*

914. IRVINGTON—CASTLE—372-9324. #1—Thru Oct. 10: *Invasion U.S.A; Savage Island.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—*Commando; Porky's Revenge.*

915. LIVINGSTON—COLONY—992-0800. *Maxie.*Beg. Oct. 11: *Remo Williams: The Adventure Begins.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Jagged Edge.*

917. MILLBURN—RKO—376-0800. #1—*The Emerald Forest.* #2—*Back to the Future.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Back to the Future.* #2—(Tent): *The Gods Must Be Crazy.* #3—Thru Oct. 10: *Prizzi's Honor.* Beg. Oct. 11: *Marie.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Pee-Wee's Big Adventure.* #2—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #3—Thru Oct. 10: *The Stuff.* Beg. Oct. 11: *Better Off Dead.*

920. NUTLEY—FRANKLIN—667-1777. #1—Thru Oct. 10: *Pee-wee's Big Adventure.* Beg. Oct. 11: *Better Off Dead.* #2—Thru Oct. 10: *Back to the Future.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #3—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *Sweet Dreams.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—

Agnes of God. #2— *Plenty.* #3—Thru Oct. 10: *Maxie; Kiss of the Spider Woman.* Beg. Oct. 11:*Sweet Dreams.*

922. VERONA—VERONA—239-0880. *Jagged Edge.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*After Hours.* #2—*Compromising Positions.* #3—*Plenty.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Beg. Oct. 11: *Silverado.*

931. CRANFORD—RKO—276-9120. #1—*Invasion U.S.A.* #2—*Back to the Future.*

932. ELIZABETH—ELMORA—352-3483. *Jagged Edge.*

933. LINDEN—TWIN—925-9787. #1—*Invasion U.S.A.* #2—*Commando.*

934. ROSELLE PARK—PARK—245-0358. *Prizzi's Honor.*

935. SUMMIT—STRAND—273-3900. *Plenty.*

936. UNION—FIVE POINTS—964-3466. #1—Thru Oct. 10: *Commando.* Beg. Oct. 11: *After Hours.* #2—*Commando.*

937. UNION—LOST PICTURE SHOW—964-4497. *Kiss of the Spider Woman.*

938. UNION—RKO—686-4373. #1—*Compromising Positions.* #2—*Agnes of God.*

939. WESTFIELD—RIALTO—232-1288. #1—*Plenty.* #2—Thru Oct. 10: *Kiss of the Spider Woman.* Beg. Oct. 11: *Sweet Dreams.* #3—*Jagged Edge.*

940. WESTFIELD—TWIN—654-4720. #1—Thru Oct. 10: *Maxie.* Beg. Oct. 11: *Remo Williams: The Adventure Begins.* #2—Thru Oct. 10: *Teen Wolf.* Beg. Oct. 11: *Better Off Dead.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Back to the Future.*

951. CLOSTER—CLOSTER—768-8800. Thru Oct. 10: *Compromising Positions.* Beg. Oct. 11: *Stephen King's Silver Bullet.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Emerald Forest.* #2—*Back to the Future.* #3—*Maxie.* #4—*Compromising Positions.*

953. EMERSON—TOWN—261-1000. *Commando.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to the Future.* #2— *Jagged Edge.*

955. FAIRVIEW—TWIN—941-2424. #1—*The Stuff.* #2—(Tent): *Commando.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Oct. 10: *Invasion U.S.A.* Beg. Oct. 11: *After Hours.* #2—*Jagged Edge.*

957. FORT LEE—SHARON—224-0202. *Agnes of God.*

958. OAKLAND—TWIN—337-4478. #1—*Jagged Edge.* #2—Thru Oct. 10: *Back to the Future.* Beg. Oct. 11: *After Hours.*

959. PALISADES PARK—PARK LANE—944-1086. #1—*Creator.* #2—*Volunteers.*

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Kiss of the Spider Woman.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Agnes of God.* #2—*Cocoon.* #3—*Maxie.* #4—*Commando.* #5—*Commando.* #6—*After Hours* #7—*Compromising Positions.* #8—*The Gods Must Be Crazy.* #9—*Pee-wee's Big Adventure.* #10—*Plenty.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*The Emerald Forest.* #2—*Creature.* #3—*Invasion U.S.A.*

965. RAMSEY—CINEMA—825-2090. Thru Oct. 10: *Cocoon.* Beg. Oct. 11: *Commando.*

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Oct. 10:*Pee-Wee's Big Adventure.* Beg. Oct. 11: *Cocoon.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Commando.* #2—*Jagged Edge.* #3—*Maxie.* #4—*Compromising Positions.*

969. RIDGEWOOD—ROSEBUD—670-9183. Oct. 7–10: *Wuthering Heights* (1939). Oct. 11–13: *Oklahoma!* Oct. 14–17: *Deception.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Jagged Edge.* #2—*Volunteers.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Jagged Edge.* #2—*The Stuff.* #3—Thru Oct. 10:*Creator; Follow That Bird.*

972. TENAFLY—BERGEN—567-0004. *Plenty.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Back to the Future.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **AFTER HOURS**—(1 hr. 36 min., '85) At the simplest level, Martin Scorsese's black comedy is the story of a terrible date. A rather ordinary young man, Paul (Griffin Dunne), meets a girl (Rosanna Arquette) in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. For about an hour or so, Scorsese, shooting a screenplay written by Joseph Minion as a Columbia University course assignment, captures the paranoia of our city and the hell of being a single person. The details are hilarious, exact, and harrowing, and the casting of the movie is marvelously shrewd: John Heard is on hand as a friendly bartender, Teri Garr as a bored cocktail waitress, Cheech and Chong as rip-off artists, Linda Fiorentino as a glamorous S&M sculptress. But the movie is structurally askew: Rosanna Arquette, Paul's witchy, neurotic date, drops out of the picture early on, and Scorsese, trying to keep things going, increases the craziness of what happens to Paul. *After Hours* loses its paranoid accuracy and becomes a sub-Fellini carnival. But see it for the great early scenes. Cinematography by Michael Ballhaus. (Sept. 23, 1985) R. **21, 33, 46, 85, 106, 201, 204, 300, 315, 319, 322, 403, 405, 507, 511, 538, 541, 609, 613, 625, 630, 634, 707, 723, 756, 815, 819, 901, 906, 923, 936, 956, 958**

AGNES OF GOD—(1 hr. 39 min., '85) An epic about Jane Fonda smoking a cigarette. The noxious weed is frantically lit, furiously puffed, and desperately held, still burning, to the end of a virgin butt. The most famous health fanatic in the country is placing her dedication to her art on an altar. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Cigarette smoking seems to be the key to the psychiatrist's unhappiness. Adapting his own play, John Pielmeier indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Much debating, hypnotism, and shrieking fits. A generally handsome production, but the material is sensational and unsatisfying. Dir. Norman Jewison. (Sept. 23, 1985) PG-13. **41,54, 113, 209, 214, 302, 302, 315, 316, 403, 525, 537, 539, 541, 600, 609, 612, 641, 645, 706, 708, 722, 754, 801, 808, 818, 819, 906, 921, 938, 957, 963**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **25, 32, 37, 53, 62, 85, 106, 113, 201, 203, 206, 213, 300, 304, 305, 306, 307, 316, 318, 328, 404, 508, 514, 517, 525, 527, 534, 535, 541, 602, 609, 611, 612, 643, 705, 707, 710, 713, 723, 754, 800, 805, 807, 821, 902, 906, 917, 918, 920, 931, 950, 952, 954, 958, 960, 973**

BETTER OFF DEAD—(1 hr. 33 min., '85) Reviewed in this issue. PG. **12, 68, 88, 202, 220, 320, 320, 328, 514, 525, 616, 621, 803, 901, 904, 919, 920, 940**

CAME A HOT FRIDAY—(1 hr. 40 min., '85) A comedy about two bumbling con men in post–World War II New Zealand. With Peter Bland and Philip Gordon. Screenplay by Ian Mune and Dean Parker, based on Ronald Hugh Morrieson's novel. Dir. Mune. PG. **84**

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. (Aug. 12, 1985) **84**

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their mates (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie*, and some of the visual motifs are borrowed, too. Ron Howard has his own humorous way of looking at things—so why borrow Spielberg's? With Steve Guttenberg, Brian Dennehy, Tahnee Welch, and Jack Gilford. Screenplay by Tom Benedek. (June 24, 1985) PG-13. **44, 214, 216, 310, 311, 320, 507, 519, 526, 528, 531, 540, 542, 600, 607, 629, 640, 642, 644, 709, 719, 813, 909, 963, 965, 967**

COLONEL REDL—(2 hr. 24 min., '85) In German, Eng. subtitles. Reviewed in this issue. R. **48**

COMMANDO—(1 hr. 30 min., '85) Arnold Schwarzenegger stars as Colonel John Matrix, a former leader of an elite military group who is forced back into service when his daughter is kidnapped. With Rae Dawn Chong. Screenplay by Joseph Loeb III, Matthew Weisman, Steven E. de Souza, and Richard Tuggle. Dir. Mark L. Lester. R. **3, 20, 22, 33, 68, 89, 100, 103, 106, 110, 111, 113, 204, 208, 212, 217, 220, 220, 300, 304, 306, 309, 316, 320, 322, 404, 508, 509, 511, 514, 517, 519, 525, 540, 543, 601, 609, 611, 612, 620, 625, 627, 632, 646, 707, 710, 714, 721, 722, 755, 760, 803, 814, 818, 900, 902, 906, 913, 933, 936, 953, 955, 963, 963, 965, 968**

★ **COMPROMISING POSITIONS**—(1 hr. 38 min., '85) Frank Perry directed and Susan Isaacs wrote this malicious and entertaining satirical comedy about the murder of a sleazy Long Island dentist (Joe Mantegna) who has the habit of seducing his female patients and photographing them trussed in leather straps, hoods, and whatnot. Susan Sarandon is the housewife (a former investigative reporter) who tries to crack the case, and playing the dentist's patients and former mistresses are such talented theater actresses as Judith Ivey, Joan Allen, and Deborah Rush. Isaacs, adapting her own 1978 best-seller, puts a standard feminist halter on her heroine—she needs to do something more with her life than be wife and mom, and her hardworking husband (Edward Herrmann) doesn't approve. Their stale marital conflict, which rages in scene after scene, throws dust in the eyes of the movie's wit. Still, much of *Compromising Positions* is sparkling fun. With Raul Julia. (Sept. 9, 1985) R. **25, 64, 80, 85, 200, 203, 206, 213, 314, 326, 400, 509, 515, 517, 522, 525, 532, 541, 602, 609, 618, 619, 625, 633, 642, 644, 701, 705, 709, 714, 716, 717, 723, 759, 762, 803, 808, 809, 813, 819, 905, 923, 938, 951, 952, 963**

CREATOR—(1 hr. 48 min., '85) Peter O'Toole stars as an eccentric scientist trying to bring his wife—who died twenty-five years earlier—back to life. With Mariel Hemingway, Vincent Spano, and Virginia Madsen. Screenplay by Jeremy Leven, based on his novel. Dir. Ivan Passer. R. **32, 324, 530, 618, 959,**

CROSSOVER DREAMS—(1 hr. 26 min., '85) A self-congratulatory little morality play about a New York salsa musician (Rubén Blades) who, tired of working for nothing on the *cuchifrito* circuit, signs a deal with a slick, white downtown record producer. Immediately, the hero sells out, corrupting his music and betraying his neighborhood friends. Then his "crossover" album bombs anyway. *Crossover Dreams* says that you shouldn't get above yourself, that you've got to remain true to the sources of your art (i.e., the people you grow up with), and that white people are slick trash who will exploit you and then dump you on the junk heap. Does anyone connected with this movie really believe what it says? It certainly isn't Rubén Blades's story; he's been very successful outside the barrio without destroying his soul or his music. Written by Leon Ichaso, Blades, and producer Manuel Arce. Dir. Ichaso. (Sept. 9, 1985) **82**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver named David Blakely (Rupert Everett). An alcoholic dropout from an upper-class family, David is a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise that it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **51**

DIM SUM: A LITTLE BIT OF HEART—(1 hr. 28 min., '85) In English and Cantonese, English subtitles. Wayne Wang, the director of *Chan Is Missing,* here makes a quiet (very quiet) family comedy, set in San Francisco, about the relations between a stolidly traditional widowed mother (Kim Chew) and her assimilated yet still obedient daughter (Laureen Chew, her actual daughter), who wants to get married and have her own life. Wang's delayed timing can be agonizingly slow and it can be charming, too—the movie has a few scenes that are awfully funny, particularly when the wonderful actor Victor Wong, as the mother's brother-in-law and longtime suitor, is on hand. (Aug. 26, 1985) PG. **13 81**

THE DOCTOR AND THE DEVILS—(1 hr. 32 min., '85) An anatomist in Victorian England refuses to follow the rules of the medical establishment in his scientific research: a gothic thriller inspired by the lives of grave robbers Burke and Hare. With Timothy Dalton, Jonathan Pryce, Stephen Rea, and Twiggy. Ronald Harwood adapted an original screenplay by Dylan Thomas. Dir. Freddie Francis. R. **49**

★ **THE EMERALD FOREST**—(1 hr. 55 min., '85) A little boy, the son of an American engineer (Powers Boothe) building a dam in the Amazon, wanders into the jungle and is kidnapped by a primitive tribe in green paint—the "invisible people." Ten years later, after many forays, the engineer meets his son again. The boy, now a strong and lithe teenager (Charley Boorman), has been adopted by the tribe's chief, the amiable shaman Wanadi (Rui Polonah), and doesn't want to return to civilization. The movie is a mix of standard narrative and anthropological seriousness, and writer Rospo Pallenberg and director John Boorman actually make us care about the rituals of this tribe, whose very existence is threatened by encroaching civilization. Boorman, who has a weakness for metaphysical speculation, here wraps the fancy ideas into a forward-moving, melodramatic plot. The movie is exciting, imaginative, and sensuously beautiful. (July 22, 1985) R. **5, 36, 53, 109, 113, 203, 214, 301, 305, 308, 400, 515, 517, 533, 536, 604, 613, 631, 643, 711, 720, 722, 800, 815, 903, 905, 917, 952, 964**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 304, 401, 505, 514, 520, 534, 613, 700, 703, 763, 816, 918, 963,**

INVASION U.S.A.—(1 hr. 47 min., '85) Chuck Norris, as a retired government agent, takes on a terrorist group that has invaded the United States. With Richard *Lynch and Melissa Prophet. Dir. Joseph Zito.* R. **37, 37, 60, 68, 88, 89, 100, 100, 103, 104, 106, 110, 111, 113, 200, 204, 206, 208, 212, 215, 217, 220, 309, 315, 317, 319, 319, 322, 326, 327, 402, 405, 506, 508, 509, 511, 513, 519, 525, 533, 541, 543, 603, 609, 611, 612, 613, 616, 619, 621, 630, 636, 640, 702, 707, 710, 714, 716, 720, 724, 754, 756, 803, 806, 811, 814, 900, 901, 904, 905, 908, 911, 931, 933, 956, 964**

JAGGED EDGE—(1 hr. 48 min., '85) Reviewed in this issue. R. **20, 20, 24, 40, 54, 106, 110, 111, 113, 201, 204, 206, 208, 217, 219, 300, 306, 309, 313, 316, 318, 327, 401, 500, 506, 510, 514, 515, 522, 524, 531, 541, 543, 601, 610, 612, 619, 621, 631, 634, 638, 642, 645, 700, 702, 705, 707, 710, 714, 756, 762, 802, 805, 807, 810, 900, 904, 905, 910, 916, 922, 932, 939, 954, 956, 958, 968, 970, 971**

JAMES JOYCE'S WOMEN—(1 hr. 28 min., '85) Fionnula Flanagan stars in six roles in this gallery of portraits of the women in James Joyce's world. Produced and adapted by Flanagan from her stage play of the same title. With Timothy E. O'Grady as The Interviewer and Chris O'Neill as Joyce. Dir. Michel Pearce. R. **1**

JOSHUA THEN AND NOW—(1 hr. 58 min., '85) On a day when scandal threatens him and his family, Joshua, a popular author and media personality, looks back on his lifelong pursuit of love and success. With James Woods, Gabrielle Lazure, Michael Sarrazin, and Alan Arkin. Screenplay by Mordecai Richler, based on his novel. Dir. Ted Kotcheff. R. **50**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. *Hetero, and gruffly masculine, he prides himself on* living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **12, 52, 81, 87, 113, 209, 217, 403, 501, 505, 523, 538, 541, 609, 613, 708, 718, 761, 801, 808, 819, 921, 937, 939, 962**

MAD MAX BEYOND THUNDERDOME—(1 hr. 46 min., '85) Mel Gibson returns as Max, the hero of the Australian action series (*Mad Max, The Road Warrior*) set in the sinister future and featuring grotesque villains and spectacular chases. Co-starring Tina Turner. Written by Terry Hayes and George Miller. Dir. Miller and George Ogilvie. PG-13. **323, 640**

• **MARIE**—(1 hr. 51 min., '85) Solid. Marie Ragghianti (Sissy Spacek), a real-life heroine, took a job at the state house in Tennessee in the early seventies, when Ray Blanton was governor. The sole support of her three young children, she desperately needed work and wanted to believe in the governor (Don Hood), a jowly, florid pol. When Marie is appointed chairman *of the state parole board, she begins hearing from detectives,* sent by the governor's legal counsel Eddie Sisk (Jeff Daniels), who want her to grant this or that prisoner parole "because the governor wants it." By degrees, she realizes she has landed smack in the middle of a clemency-selling racket. What's best about the movie, which was written by John Briley from Peter Maas's book and directed by Australian Roger Donaldson, is its altogether convincing portrait of the way corruption works. Eddie Sisk is the perfect modern Lucifer—charming, sickeningly friendly, the devil as a frat-house mover. What's missing in the movie is any hint of idiosyncrasy in the heroine, who appears to be simply good by nature. With John Collum. (Oct. 7, 1985) PG-13. **85, 206, 537, 612, 642, 700, 757**

MAXIE—(1 hr. 38 min., '85) A romantic comedy about a *couple that moves into a Victorian house in San Francisco* and encounters the spirit of a former occupant. With Glenn Close, Mandy Patinkin, Ruth Gordon, Barnard Hughes, and Valerie Curtin. Screenplay by Patricia Resnick, based on the novel *Marion's Wall,* by Jack Finney. Dir. Paul Aaron. PG. **25, 40, 62, 65, 85, 104, 113, 201, 202, 206, 219, 304, 316, 318, 328, 500, 514, 517, 519, 525, 528, 534, 541, 600, 609, 612, 613, 615, 619, 621, 625, 633, 634, 710, 713, 717, 764, 802, 810, 817, 818, 906, 915, 940, 952, 963, 968**

MISHIMA: A LIFE IN FOUR CHAPTERS—(2 hr. 1 min., '85) In Japanese, Eng. subtitles. A sterile and disagreeable folly. Director Paul Schrader has made a dead, formalist biography of the protean Japanese writer, actor, paterfamilias, homosexual, bodybuilder, militarist, and very spectacular suicide, Yukio Mishima. Open any novel of Mishima's (at least a dozen have been translated) and you will be struck by the sensuousness of the writing—but Schrader's film is the least sensuous imaginable. Divided into sections that are listed in a "table of contents," the movie has an excruciatingly alien, stop-and-go rhythm. Schrader treats Mishima not as a roaring example of life's bounty—the man was a tiger of energy—but as a mess to be straightened up. His lust for organization winds up diminishing the man he celebrates. Starring Ken Ogata. Leonard Schrader worked with his brother Paul on the script. Music by Philip Glass. (Oct. 7, 1985) R. **56**

MORONS FROM OUTER SPACE—(1 hr. 30 min., '85) The comic misadventures of four aliens whose spaceship crashes onto a highway near London. Starring Mel Smith and Griff Rhys Jones, who also wrote the screenplay. With James B. Sikking, Dinsdale Landen, Jimmy Nail, Joanne Pearce, and Paul Bown. Dir. Mike Hodges. PG-13. **6**

MY OTHER HUSBAND—(1 hr. 50 min., '83) In French, Eng. subtitles. The heroine of this farce is a young woman married to two husbands—a French Algerian pilot in Paris and a schoolteacher in Normandy. With Miou-Miou, Roger Hanin, Eddy Mitchell, Dominique Lavanant, and Charlotte de Turckheim. Screenplay by Jean-Loup Dabadie. Dir. Georges Lautner. PG-13. **13**

PEE-WEE'S BIG ADVENTURE—(1 hr. 36 min., '85) Comedian Pee-wee Herman sets out on a desperate *search for his most prized possession—his bicycle.* With Elizabeth Daily, Mark Holton, Diane Salinger, and Judd Omen. Written by Phil Hartman, Paul Reubens, and Michael Varhol. Dir. Tim Burton. PG. **5, 33, 53, 110, 112, 215, 516, 541, 602, 606, 624, 628, 638, 640, 722, 816, 919, 920, 963, 967**

PLENTY—(2 hr. 5 min., '85) David Hare's celebrated play has been made into a handsome, entertaining, but ultimately pointless movie by Fred Schepisi. Susan Traherne (Meryl Streep), Hare's spectacularly restless heroine, serves as a courier for the British secret service in occupied France. *She is so excited by the* danger and glamour of her wartime experience that everything that happens afterwards in England's gray postwar years seems like one long letdown. Edgy and combative, she feels superior to most of the people she works with; she makes scenes, falls apart, and becomes a misery both to herself and to the devoted man (Charles Dance) who marries her. But what does Susan mean when she says, "I want to change everything, and I don't know how"? She never leaves her drawing room except to rampage through a series of jobs for which she is patently unsuited. Someone who goes through life demonstrating her superiority is more a stuck-up prig than a tragic heroine. This is a shallow, snobby film in which theatrical temperament tries, and fails, to do the work of intelligence. Streep has a few stunning scenes, but she can't integrate the different moods of the performance. (How could she? Susan has no core.) The exceptionally strong supporting cast includes Tracey Ullman, Ian McKellen, and memorably, John Gielgud. (Sept. 30, 1985) R. **23, 30, 61, 85, 113, 207, 214, 302, 304, 313, 405, 506, 522, 536, 538, 540, 610, 612, 613, 622, 630, 705, 713, 723, 753, 801, 817, 820, 906, 921, 923, 935, 939, 963, 972**

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, exudes intellectual enjoyment of evil, a pleasure in criminality for its own sake. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. **55, 310, 502, 508, 512, 635, 918 934**

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: The Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Dir. George P. Cosmatos. (June 3, 1985) R. **33, 308, 321, 521**

REMO WILLIAMS: THE ADVENTURE BEGINS—(1 hr. 54 min., '85) Remo, a tough New York City cop, is recruited for his first top-secret mission with the U.S. government. With Fred Ward, Joel Grey, Wilford Brimley, J. A. Preston, and George Coe. Written by Christopher Wood, based on "The Destroyer" series of novels by Richard Sapir and Warren Murphy. Dir. Guy Hamilton. PG-13. **13, 33, 53, 67, 87, 100, 106, 112, 200, 202, 206, 220, 300, 309, 315, 328, 402, 506, 513, 519, 525, 603, 612, 625, 630, 702, 703, 707, 765, 802, 817, 818, 904, 914, 915, 919, 920, 940**

SHEER MADNESS—(1 hr. 45 min., '83) In German, Eng. subtitles. A drama about the friendship that develops between two women: One is independent, a professor of women's literature, and the other is a painter, neurotically dependent on her husband. With Hanna Schygulla and Angela Winkler. Written and directed by Margarethe von Trotta. **82**

SILVERADO—(2 hr. 13 min., '85) Fitfully entertaining but pointless Western from the master of pastiche, Lawrence Kasdan. There are innumerable scenes of men riding across the plains; there are wagon trains, a slick gambler, a hardy frontier woman, and a gallant female saloon keeper (Linda Hunt). There aren't any Indians, but there's a snotty English ruffian (John Cleese), and a dog who is never seen but is still a major character. Kasdan includes every kind of violent encounter, but the big shoot-outs don't sum up anything, they aren't organic to anything, they just keep the bodies falling. Yet Kasdan's increasing skill with actors is something to admire. Kevin Kline's diffident manner—the caution of an intelligent man who has been pushed around and now wants peace—seems to draw the other actors toward him. His scenes have an unusual intimacy. With Scott Glenn, Kevin Costner, and Brian Dennehy. Screenplay by Kasdan and his brother, Mark. (July 29, 1985) PG-13. **39, 66, 88, 216, 529, 625, 642, 930**

STEPHEN KING'S SILVER BULLET—(1 hr. 35 min., '85) Stephen King wrote the screenplay, based on his short novel *Cycle of the Werewolf*, of this horror film about a werewolves in a small town and the handicapped thirteen-year-old boy who stops them. With Gary Busey, Everett McGill, and Corey Haim. Dir. Daniel Attias. R. **32, 67, 88, 100, 103, 206, 212, 215, 220, 307, 317, 401, 525, 612, 615, 633, 701, 711, 717, 759, 803, 815, 951**

THE STUFF—(1 hr. 28 min., '85) A popular, widely advertised product—a seemingly innocent substance resembling ice cream—becomes the source of horror. With Michael Moriarty, Andrea Marcovicci, Garrett Morris, Paul Sorvino, Scott Bloom, and Danny Aiello. Written and directed by Larry Cohen. R. **31, 67, 88, 108, 109, 113, 201, 217, 220, 301, 308, 315, 517, 525, 541, 604, 609, 611, 625, 632, 643, 713, 724, 765, 815, 901, 903, 919, 955, 971**

SWEET DREAMS—(1 hr. 51 min., '85) Reviewed in this issue. PG-13. **5, 30, 60, 88, 201, 204, 206, 214, 302, 308, 315, 317, 400, 403, 508, 511, 519, 525, 538, 612, 613, 633, 702, 703, 900, 920, 921, 939**

TEEN WOLF—(1 hr. 28 min., '85) An ordinary young man who wants to be special is suddenly transformed into a wolf—and a local celebrity. With Michael J. Fox, James Hampton, Scott Paulin, Susan Ursitti, Jerry Levine, and Jay Tarses. Written by Joseph Loeb III and Matthew Weisman. Dir. Rod Daniel. PG. **33, 204, 216, 304, 306, 309, 311, 324, 511, 514, 516, 521, 525, 526, 527, 541, 609, 611, 612, 629, 630, 644, 702, 715, 919, 920, 940**

★ **THE TOKYO TRIAL**—(4 hr. 30 min., '83) East meets West in an epic Japanese documentary, narrated in English, mixing footage of the Allies' awkward and baffled tribunal for Japanese war criminals with scenes of the empire's rise as a military power. Screenplay by Masaki Kobayashi and Kiyoshi Ogasawara. Dir. Kobayashi. (Oct. 7, 1985) **1**

VOLUNTEERS—(1 hr. 46 min., '85) It begins promisingly as a satire of Kennedy-era liberalism: Tom Hanks, a Yalie in a white dinner jacket, winds up through peculiar circumstances in the Peace Corps in Thailand, where he is joined by John Candy, a very gung-ho engineer from out West. Alas, the movie quickly collapses into indiscriminate slapstick of almost terrifying desperation. Screenplay by Ken Levine and David Isaacs. Dir. Nicholas Meyer. (Sept. 9, 1985) R. **516, 521, 529, 616, 638, 959, 970**

WHEN FATHER WAS AWAY ON BUSINESS—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. The story of a family in Yugoslavia in the early fifties, when Tito had just defied Soviet domination, told from the point of view of the six-year-old son. Winner of the Palme d'Or at the 1985 Cannes Film Festival. With Moreno D'E Bartolli, Miki Manojlovic, Mirjana Karanovic. Screenplay by Abdulah Sidran. Dir. Emir Kusturica. R. **50**

YEAR OF THE DRAGON—(2 hr. 10 min., '85) Downright awful in spots, Michael Cimino's new movie is also charged-up, explosive fun, with scenes of flashing brilliance so crazily alive that you may laugh from the sheer exuberance of the filmmaking. Cimino, working in the narrow, constricted streets of New York's Chinatown (actually on sets in North Carolina), burrows into dark, crowded spaces, races through packed restaurants, and descends into mucky soy-sauce factories. Mickey Rourke is Stanley White, the enraged, bullying cop who breaks up the usual "arrangements" between the police and the elderly crime leaders; charismatic theater actor John Lone is Joey Tai, the attractive, college-educated young hood who takes over organized crime. These two are played off against each other, and Cimino and screenwriter Oliver Stone add an explicit ethnic rivalry: Stanley, the war-vet "Polack" (his word) is going to show these Chinese just who owns America. Overwrought and hollow and slightly racist, *Year of the Dragon* still goes like a shot; Cimino may have no ear, and zero common sense, but he has a remarkable talent for violence and spectacle. (Aug. 26, 1985) R. **34, 503, 606, 628, 719, 724**

REVIVALS

L'AGE D'OR—(1 hr., '30) Luis Buñuel's surrealist masterpiece about lust frustrated by social habit and timidity. A work of unparalleled insolence, *L'Age d'Or* caused riots at its premier in Paris and was banned by the chief of police. It's a savage, frequently obscene attack on the bourgeoisie, the church, society—all the forces that restrain the expression of individual will. Starring Gaston Modot and Lya Lys. Salvador Dali contributed to the script. **45**

BLADE RUNNER—(1 hr. 54 min., '82) An imitation homage-parody of the *film noir* detective genre of the forties, set in the twenty-first century Los Angeles. Harrison Ford is a retired police detective called back into service to eliminate some robots that look exactly like humans and have gone berserk. Murkily lit and intentionally schlocky-looking, *Blade Runner* has the immense high-ceilinged rooms, zany camera angles, and pretentious, echoing dialogue of a hundred naively bad experimental films. Dir. Ridley Scott. **11**

CHILDREN OF PARADISE—(3 hr. 8 min., '45) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flowerlike creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. The script is by the poet Jacques Prévert. Dir. Marcel Carné. **86**

CHINATOWN—(2 hr. 11 min., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest, while maintaining convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **86**

A CLOCKWORK ORANGE—(2 hr. 17 min., '71) Stanley Kubrick at his splashiest, most superficially aggressive, and effect-ridden worst, with neither the verbal values of the Burgess novel nor the human values inherent in the story captured and created on screen. Sensation seekers may derive some simplistic satisfactions. Starring Malcolm McDowell. **11**

THE CRIME OF M. LANGE—(1 hr. 30 min., '35) In French, Eng. subtitles. A landmark comedy-thriller with a leftist bent, about trouble at a French publishing house. François Truffaut called it "a film touched by divine grace." With René Lefèvre, Jules Berry, and Sylvia Bataille. Dir. Jean Renoir. **86**

LA DOLCE VITA—(2 hr. 55 min., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. **11**

THE LITTLE FOXES—(1 hr. 56 min., '41) Bette Davis as villainous Regina, the role that gave Tallulah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. **8**

THE LONG GOOD FRIDAY—(1 hr. 54 min., '82) A breathlessly exciting British gangster movie. Bob Hoskins plays the number-one hood in London, owner of gambling casinos and restaurants, a man who wants to go legit. He is both vicious and loyal, cold-blooded and touching, and as he fights for clarity and control he becomes a tragic figure. With Helen Mirren as a superintelligent moll. Dir. John Mackenzie. **86**

NOSFERATU THE VAMPYRE—(1 hr. 47 min., '79) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **812**

POLYESTER—(1 hr. 26 min., '81) A work by John Waters, Baltimore auteur, that is partly calculated outrage, partly low-camp fermentation of soap opera and old Susan Hayward movies. The 300-pound transvestite Divine is a housewife with an errant husband, a punk-psychotic son who stomps on people's feet, and a daughter pregnant by a repulsive teen glue-sniffer. All this sordidness is funny in a nagging way—but not funny enough to make up for the ugly color and the screeching actors. Featuring "Odorama"—a cardboard that yields delectable odors when scratched. **38**

THE PRISONER OF ZENDA (1937)—(1 hr. 41 min.) Easily the best of five movies made from Anthony Hope's novel of royal mistaken identity in Ruritania. Swashbuckling and romantic. With the dashing Ronald Colman, Madeleine Carroll, Douglas Fairbanks Jr., and C. Aubrey Smith. Dir. John Cromwell. **8**

A TALE OF TWO CITIES (1935)—(2 hr. 1 min.) Charles Dickens's French Revolution, adapted by M-G-M and acted by one of those perfect casts the studio was able to put together in the thirties. Ronald Colman is the ideal Sydney Carton, and every bit as good are Edna May Oliver, Blanche Yurka, and Claude Gillingwater. Highlights: the storming of the Bastille and the Oliver-Yurka confrontation. Dir. Jack Conway. **8**

THE THIN MAN—(1 hr. 33 min., '34) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, Nora, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W. S. Van Dyke II. **8, 83**

ULYSSES (1967)—(2 hr. 12 min.) Director Joseph Strick, filming in Dublin, has surmounted many of the obstacles of James Joyce's stream-of-consciousness novel and created a beautiful adult film, complete with the frank language of the original. The screen sings with the joys and longings of life as the thoughts of Leopold Bloom (Milo O'Shea) and his wife Molly (Barbara Jefford) take wing. With Maurice Roeves and T. P. McKenna. **11**

AN UNFINISHED PIECE FOR PLAYER PIANO—(1 hr. 40 min., '82) In Russian, Eng. subtitles. A Chekhov pastiche, only moderately satisfying. Soviet director Nikita Mikhalkov has based his movie on the playwright's sprawling early work, *Platonov*, retaining most of the myriad major characters while reducing their complicated interrelations to a word here, a glance there. It's a mess, but see it if you long for Chekhov's unmistakable eloquence and pathos about the collapse of the landowning class. With Alexander Kalyagin and Elena Solovei. **45**

WUTHERING HEIGHTS (1939)—(1 hr. 43 min.) A classic, hauntingly lovely film adaptation of Emily Brontë's gothic romance set in Yorkshire. With Merle Oberon, Laurence Olivier and Geraldine Fitzgerald. Dir. William Wyler. **969**

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BROADWAY

Previews and Openings

Wednesday, October 9

THE MARRIAGE OF FIGARO—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, starring Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Also in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel, Louis Zorich. Settings and costumes designed by Beni Montresor; incidental music by Richard Peaslee. Previews now prior to a 10/10 opening. Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m. Previews are $27 except Sat. eves., which are $30; after opening, tickets are $30 except for Sat. eves., which are $33. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr. 45 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, with choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50–$37.50; Sun. at 3 and 7:30 p.m., $27.50–$37.50; Fri. and Sat. at 8 p.m., $30–$40; Sat. at 2 p.m., $25–$35. Opens 10/9. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 1 hr. 30 min. Credit cards.

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon. thru Sat. at 8 p.m., $25 to $35; Wed. and Sat. at 2 p.m., $20 to $30. **Lyceum Theatre,** 149 West 45th Street (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are William Youmans, Susan Browning, Patti Cohenour, Russell Leiv, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36–$45; Wed. at 2 p.m., $32–$40. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hr. 35 min.

BILOXI BLUES—Bruce Norris is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, Brian Drillinger. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m., $22–$32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Van Johnson and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. The film version is coming out Christmas. Gloriosky! **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $29.50. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—Millicent Martin, Don Chastain, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ● **IRLS**

THE ICEMAN COMETH—A revival of the Eugene O'Neill play; Jason Robards has the title role and is directed by Jose Quintero (as in the famous revival of 1956). Barnard Hughes co-stars as the owner of the saloon where down-and-outers gather, and Donald Moffat plays the disillusioned anarchist. Featured in the cast are Leonardo Cimino, Allen Swift, Caroline Aaron, Harris Laskawy, Paul Austin, James Greene, John Christopher Jones, Paul McCrane, Walter Flanagan, and Bill Moor. Tues. thru Thurs. at 7 p.m., Sun. at 3 p.m., $27.50 to $40; Fri. and Sat. at 7 p.m., $32.50 to $45. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). Approx. 4 hr. 45 min. All major credit cards. **IRLS**

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*(A Cozmic Soup Opera).* Lily Tomlin in a solo theatre piece created and written by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m.; $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby, Jr.; choreographed by Peter Martins. Featured in the cast are the dancers Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Maryann Plunkett star in the Pulitzer Prize–winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., $35 to $45; thru 11/13. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

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THEATER

OFF BROADWAY

ALICE AND FRED—Dan Ellentuck's play about a tomboy and her close childhood friendship with a beautiful girl. As they mature, the tomboy's attachment to the girl intensifies while the latter seeks the companionship of the opposite sex; directed by Gloria Muzio. Tues. thru Sat. at 8, Sat. and Sun. at 2; $20–$22.50; from 10/15. **Cherry Lane Theatre**, 38 Commerce Street (989-2020).

THE CABBAGEHEAD—Oliver Goldstick's play is set in 1928 in rural Pennsylvania and based on an actual murder trial involving witchcraft; directed by John Guerraslo. Featured in the cast is Mathew Vipond, Jim Abele, Patti McClenahan, Jean Barker, Phyllis Somerville, Carrie Garman, William Lawrence, and Art Kempf. **Judith Anderson Theatre**, 422 West 42nd Street (221-8466).

A COUPLE OF BLAGUARDS—Frank and Malachy McCourt's hilarious story of two brothers and their tortuous journey from abject poverty in Ireland to the relative riches of the New World; written, directed, and starred in by the authors. Thurs. and Fri. at 8 p.m., Sat. at 6 and 9 p.m., Sun. at 3 and 7 p.m.; thru 11/3; $10 to $12. **Irish Arts Center Theatre**, 553 West 51st Street (757-3318).

CURSE OF THE STARVING CLASS—Sam Shepard's play tells about the dissolution of an American family, and is directed by Robin Lynn Smith. Featured in the cast are Margo Martindale, Eddie Jones, Bradley Whitford, Kane Tull, Jame Gleason, Jude Ciccolella, Stephen Bradbury, and Dan Patrick Brady. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 and 7:30 p.m.; $14–$24; thru 10/13. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

THE CUSTOM OF THE COUNTRY—Adapted by Jane Stanton Hitchcock from the Edith Wharton novel; directed by Daniel Gerroll. Play is set in New York and Europe at the turn of the century and focuses on social climbing, sexual conquest, and the pursuit of money. Featured in the cast are Valerie Mahaffey, Trey Wilson, Nesbitt Blaisdell, Michael Countryman, Karen MacDonald, Jane Murray, David Rasche, John Vennema, and Carl Wallnau. Tues. thru Fri. at 8 p.m., Sat. at 6 and 9, Sun. at 3 and 7; $15; thru 10/27. **Second Stage,** Broadway at 76th Street (873-6103).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway.Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin is the latest star of Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 and 7; Sat. at 7 and 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3 ; $26.50–$30; thru 11/10 (then this highly successful play moves On Broadway to the Booth Theatre to give its first performance 11/19). **American Place Theater,** 111 W. 46th St. (869-4731).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; others in the cast: Annie Golden, Andrew Newman, Fyvush Finkel, Suzanne Douglas, Louise Robinson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50–$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

LONG TIME SINCE YESTERDAY—P. J. Gibson's comedy-drama concerns the lives of six upper-middle-class black college friends at a reunion eighteen years after graduation; directed by Bette Howard. With Denise Nicholas, Starlette DuPois, Rhetta Hughes, Thelma Louise Carter, and Loretta Devine. Thurs. thru Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m; $8; from 10/10. **New Federal Theatre**, Henry Street Settlement, 466 Grand Street (598-0400).

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 p.m. (all seats for this perf. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $15 to $20. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MAP OF THE WORLD—The New York Shakespeare Festival's latest play is written and directed by David *(Plenty)* Hare, and tells of conflicts occurring during a UNESCO conference on poverty in 1976 Bombay. Elizabeth McGovern, Zeljko Ivanek, Roshan Seth, and Alfre Woodard star with a cast of 28. Tues. thru Sun. at 8, Sat. and Sun. at 3; $20 and $25. **Public Theatre,** 425 Lafayette St. (598-7150). **IRLS**

A MATCH MADE IN HEAVEN—Monica Tesler, Leon Liebgold, and David Montefiore in a Yiddish musical comedy of errors in a turn-of-the-century Jewish shtetl; with English subtitles; directed by Yankele Alperin (who also performs). Book and music by Jack Rechtzeit. There's a dancing and singing ensemble as well as a Klezmer orchestra. Wed. at 8 p.m., Sat. at 8:30 p.m., Sun. at 5:30 p.m.; mats, Wed., Thurs., and Sun. at 2 p.m.; $12.50 to $22.50; from 10/12. **Town Hall Theatre,** 123 West 43rd Street (921-9331).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Featured in the cast are Douglas Bernstein, Kathryn McAteer, Marion Caffey, Ilene Kristen, Keith Curran, Ken Jennings, and Nancy Giles. Mon. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $30. **Top of the Gate,** 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981-84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Joel Grey, Donald Berman, Tom Mardirosian, and Richard Ziman, with Concetta Tomei, Phillip Allen, David Brooks, William DeAcutis, and Robert Dorfman. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $18 and $20. **Public/Anspacher,** 425 Lafayette (598-7150). **IRLS**

NOT ABOUT HEROES—Edward Herrmann and Dylan Baker costar in Stephen MacDonald's drama about the passionate friendship of two British poets, Siegfried Sassoon and Wilfred Owen in World War I; directed by Dianne Wiest. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $21 to $25.; from 10/10. **Lucille Lortel Theatre**, 121 Christopher Street (924-8782).

NUNSENSE—Musical revolving around five nuns from a leper colony, now in Hoboken, who are attempting to raise money to bury several of the sisters poisoned unknowingly by their cook; directed and written by Dan Goggin. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $15; thru 11/10. Call theatre for details. **Baldwin Theater**, 160 West 74th Street (799-8190).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20–$24. **Westside Arts,** 407 W. 43rd St. (541-8394).

PARADISE!—Musical about what happens to a typical family from Atlanta who become fugitives from justice and are shipwrecked on a seemingly idyllic island. Book and lyrics by George C. Wolfe, music by Robert Forrest, directed and choreographed by Theodore Pappas. With Danielle Ferland, Stephen Vinovich, Tommy Hollis, Janice Lynde, Charlaine Woodard, Ben Wright. Tues.–Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7. **Playwrights Horizons,** 416 W. 42nd. Closed

PENN & TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues. thru Fri. at 8 p.m., Sat. at 3, 7 and 10 p.m.; Sun. at 3 p.m.; $20 and $24. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SHORT CHANGE—Geoffrey Gordon's comedy takes place in an off-campus flat shared by four people (three guys and a girl); directed by Joshua Astrachan; with Raphael Sbarge, David Breitbarth, Lea Floden, Josh Pais. Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22. **Samuel Beckett Theatre,** 412 W. 42nd (594-2826).

TATTERDEMALION—Howard da Silva stars in a musical with book, music and lyrics by Judd Woldin, directed by Eric Krebs. It's based on Israel Zangwill's novella , set in 1790 London, and is about 'schnorring', the art of getting something for nothing. Tues. thru Sat. at 8 p.m., Wed. & Sat. at at 2 p.m., Sun. at 3 p.m.; $17.50 from 10/10 thru 12. From 10/24, tickets are $22.50 thru $30. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty* or *Coma*; directed by Kenneth Elliott. Featured in the cast are the author, the director, Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, Meghan Robinson. Tues.–Thurs. at 8, Fri. & Sat. at 8, Sun. at 3 & 7; $17.50–$20. **Provincetown Theatre,** 133 Macdougal (777-2571).

THE WALTZ OF THE TOREADORS—Tammy Grimes, Lee Richardson, Alvin Epstein, and Carole Shelley in a revival of Jean Anouilh's play, directed by Richard Ramos. It concerns the efforts of a retired general to maintain his reputation as a dashing lover and soldier. Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; $18–$27; thru 11/10. **Roundabout,** 100 E. 17th (420-1883).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Featured in the cast are Missy Baldino, Patty Granau, Rob Resnick, Steve Mulch, and Hugh Panaro. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 and $17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE WINTER'S TALE—Shakespeare's rarely performed play, one of his last works, deals with romance, jealousy, banishment, and reconciliation; directed by Andy Wolk. 10/24 thru 11/10; $9. Call theatre for specifics. **Symphony Space Theatre,** Broadway and West 95th Street (864-5400).

YOURS, ANNE—The diary of Anne Frank, set to music by Michael Cohen, with libretto by Enid Futterman; directed by Arthur Masella. Trini Alvarado stars with Ann Talman, Dana Zeller Alexis, David Cady, Betty Aberlin, Merwin Goldsmith, George Guidall, and Hal Robinson. Tues. thru Sat. at 8 p.m. Wed. at 2:30 p.m., Sat. and Sun. at 3 p.m.; $35. **Playhouse 91,** 316 East 91st Street (831-2000).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—The company opens its new season with *Greenfields*, Peretz Hirshbein's 1923 pastoral romance of Jews in the farms and the fields, translated by Joseph Landis, and directed by Stanley Brechner. Featured in the cast are Barbara Siege, Michael Cerveris, Norman Golden, Rebecca Ellens, Robin Morse, and Matt de Ganon. Tues. thru Thurs. and Sat. at 8, Sun. at 2 and 7 p.m.; $18.50; thru 11/10. **92nd Street Y,** 1395 Lexington Avenue (831-8603).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory thru 11/24 (phone for dates of individual plays): Shakespeare's *Macbeth* and *Julius Caesar*; Gogol's *The Inspector;* Sophocles' *Antigone;* Christopher Marlowe's *Dido, Queen of Carthage;* Ben Jonson's *The Alchemist.* Thurs. at 8, Sun. at 3, $8; Fri. and Sat. at 8 p.m.; $10. **Theatre 22,** 54 W. 22nd St. (279-9321).

BILLIE HOLIDAY THEATRE—John Redwood's *Mark VIII:xxxvi*, with an interracial cast, involves a premeditated racist act and a six-year secret which wrecks havoc on reputations; directed by Lillie Redwood. Thurs. thru Sat. at 8 p.m., Sat. at 3 p.m., Sun. at 4 p.m. $6 to $10; thru 12/22. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718/636-0918).

CHICAGO CITY LIMITS—*Choice Cuts*, favorites from the past and some new topics, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Theater,** 351 E.74th Street (772-8707).

CIRCLE REPERTORY THEATRE—Lanford Wilson's *Talley & Son*, last of the *Talley Trilogy*, recounts events in the household on 7/4, the same night as the events of *Talley's Folly* are happening; directed by Marshall Mason. With Farley Granger, Joyce Reehling Christopher, Julie Bargeron, Steve Decker, Lisa Emery. Tues.–Fri. at 8, Sat. at 2, Sun. at 3 & 7:30; $22.50–$25. Rotates with Paul Osborn's *Tomorrow's Monday*, about a man returning to his family in the Midwest, bringing along his sophisticated New York wife; directed by Kent Paul; with Diane Venora and Richard Backus. Phone for schedule. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

DOUBLE IMAGE REPERTORY—John Patrick Shanley's *Savage in Limbo*, directed by Mark Linn-Baker, is set in a Bronx bar on a hot night with a young girl looking for action. George F. Walker's *Filthy Rich*, directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory Tues. thru Sat. at 8 p.m., Sat. & Sun at 3 p.m.; $12; thru 11/24. Phone for details. **Double Image Theatre,** 304 West 47th Street (247-5361).

ECCENTRIC CIRCLES THEATRE—Judy Montague's *Dance of the Mayfly* tells of a young man, abandoned at four months of age by his mother, who returns to the town of his birth; directed by Paula Kay Pierce. Sun. thru Wed. at 7:30; $8; 10/20 thru 11/13. **18th Street Playhouse,** 145 West 18th Street (564-3798).

EQUITY LIBRARY THEATRE—The company starts its 43rd season with Augustin Daly's 1868 drama, *A Flash of Lightning*, directed by Stephen G. Hults, which is rife with mystery and hair-raising escapes. Tues.–Sun. at 8, Sat. and Sun. at 2:30; thru 10/13. **Equity Library,** 103rd Street and Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **Theater,** 2 Bond St. (473-1472).

FOURTH WALL—*From Left Field*, political musical comedy, written and directed by Joan Harvey, music by John Amato. Fri. & Sat. at 7:30 p.m.; thru June. **Fourth Wall Political Theater,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Craig Smith has the title role in Edvard Radzinsky's *Lunin: Theatre of Death*, translated by Alma Law, directed by Eve Adamson. It's about man's quest to conquer isolation when in political prison. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 11/7. Luigi Pirandello's *Six Characters in Search of an Author* tells of a classic conflict between illusion and reality. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 11/22. **Bowerie Lane Theatre,** 330 Bowery (677-0060).

LAKOTA THEATRE COMPANY—Euripides' *The Trojan Women*, which makes a powerful statement about the consequences of war; directed by John Geter, and featuring Madeline Barchevska as Hecuba, beleaguered queen of the Trojans. Thru 10/13; $6; phone for details. **Clyde Vinson,** 612 8th Ave. (944-1175).

LA MAMA, E.T.C.—Sam Shepard's *Geography of a Horse Dreamer* (that's a guy who dreams the winner of a race before it takes place), starring Tad Truesdale and Gian Carlo Esposito; directed by Nicholas Swyrydenko; Wed. thru Sun. at 7:30 p.m.; $8; thru 10/20. Tadeusz Kantor and his Theatra Cricot 2 of Krakow in *Let the Artist Die;* Sat. thru Thurs. at 7:30 p.m. (no Friday performance); $22; 10/12 thru 24. **La Mama, E.T.C.,** 74 A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—Elizabeth Diggs's comedy, *Goodbye Freddy*, directed by Barbara Rosoff, in which Freddy is dead and has invited his friends to a gathering to celebrate. Wed. thru Sat. at 8 p.m., and Sun. at 3; $8; thru 10/20. **Intar Theatre,** 420 West 42nd Street (279-4200).

MANHATTAN REPERTORY—Thomas Walmsley's *Something Red* tells of four people locked in a struggle for love and survival; directed by Richard Schiff; with Agatha Balek, Steve Rapella, Lisa Mozer, and David Bottrell. Wed. thru Sat. at 8 p.m.; thru 10/26. **Westbeth Theatre,** 151 Bank Street (316-2119).

MEDICINE SHOW—In the fifth of its revival cycle of Cole Porter's musicals, the company offers a production of his *Panama Hattie*, book by Herbert Fields, directed by Barbara Vann. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; $6 to $12; thru 11/3. **Medicine Show Theatre,** 6 West 18th Street (255-4991).

MERIDIAN GAY THEATRE—Eric Gutierres and Steve Satta star in a revival of Sidney Morris's *If This Isn't Love!*, which tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol,** 137 West 22nd Street (279-4200).

NEGRO ENSEMBLE COMPANY—Samm-Art Williams's *Eyes of the American* opens the company's 19th season. Directed by Walter Dallas, play deals with politics, corruption, and deceit on a Caribbean island. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20; from 10/11. **Theatre Four,** 424 West 55th Street (246-8545).

NEIGHBORHOOD GROUP THEATRE—Shakespeare's *Twelfth Night*, directed by Harold Baldridge. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/18.

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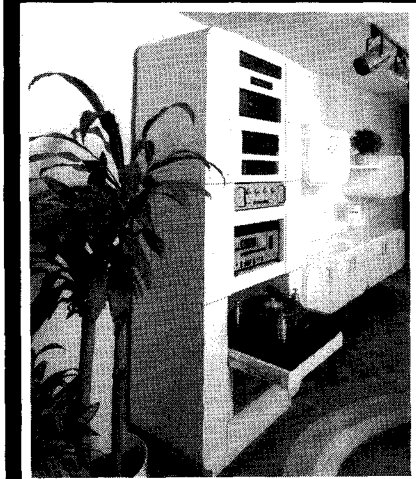

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THEATER

Neighborhood Group Theatre, 420 West 42nd Street (244-0486).

NEW YORK GREEK DRAMA COMPANY—The *Medea* of Euripides, in ancient Greek with English supertitles, uses only two actors and chorus (as in the original), all with masks; directed by Peter Steadman. 10/17–20 at 8 p.m., 10/18 and 20 at 3 p.m. **Triplex II Theater**, 199 Chambers Street (618-1980).

NONE OF THE ABOVE REP—Robert Liebowitz's *'bye* deals with a Brooklyn family in the middle of a hectic move to California; directed by Allen Rickman. Tues. thru Sat. at 8 p.m.; $8; thru 10/26. **Sargent Theater**, 314 West 54th Street, fourth floor (666-8417).

PAN ASIAN REPERTORY THEATRE—Henry Yuk stars in *Once Is Never Enough* (by R. Shiomi, M. Hayashi, and L. Nishikawa) as the tough San Francisco detective, Sam, on his way to crack another case, this one involving the drug underworld and unsavory real estate developers; directed by Raul Aranas. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; also special Wed. mats.at 2 on 10/16 and 30; $10 to $15; thru 11/2. **Playhouse 46**, 423 West 46th Street (245-2660).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion*, a homage to the best, most popular 19th and 20th century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado,* Jose Ignacio Cabrujas's comedy. Thru October. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep*, a penny-dreadful starring Charles Ludlam and Everett Quinton; Fri. thru Sun. at 8 p.m. Also Ludlam's play *Salammbo (An Erotic Tragedy)*, freely adapted from the Flaubert novel and starring Charles Ludlam in the title role; Tues. thru Thurs. at 8 p.m.; both run thru October; $20. **Theatre**, One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—Charles Dumas's *I'll Huff and I'll Puff*, directed by Meleesa Wyatt; Mon. thru Wed. at 8 p.m.; $8. Vernon Morris's *Dracula Lord of Evil*, directed by Phyllis Craig. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8. **Royal Court Theatre**, 301 West 55th Street (997-9582).

ST. BART'S PLAYHOUSE—The repertory's first performance of the season is a revival of Studs Terkel's musical, *Working*, which is a collection of interviews with real working people; directed and choreographed by Tom Briggs. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; thru 10/19. **St. Bart's Playhouse**, 109 East 50th Street (751-1616).

THIRTEENTH STREET THEATER—Israel Horovitz's *Line*, in repertory with Steven Bellwood's *Dark Horses* and Alan Magill's *A Neurotic's Guide to Manhattan.* Thru October; $6. Call theater for specifics. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

WESTSIDE REPERTORY—Georges Feydeau's *Baby, Take Your Medicine*; directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; 10/18 thru 1/5/86. **West Side Repertory**, 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABOUT FACE—Daniel Brewer's play about the day-to-day struggles of performers seeking fame and fortune in show biz. Wed.–Fri. at 8; $5; 10/9–18. **Actors Factory**, 149 West 29th Street (594-1494).

THE AFFAIR—Judith Present's comedy about a foursome who meet at a bar-mitzvah at the Twin Cantor Caterers, presented together with Present's *Bubbe Adelstein*, which tells what happens when this same group gets together for a funeral after the bar-mitzvah; both directed by Janet Sarno. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; 10/10 thru 11/3. **American Renaissance Theatre**, 112 Charlton Street (929-4718).

CHAMPIONS OF THE AVERAGE JOE—Peter Hedges's comedy, directed by Yury Belov, starring Joe Mantello and Peter Hedges. Thurs. thru Sun. at 8 p.m.; thru 10/13; $4. **Theater for the New City**, 162 Second Avenue (254-1109).

A DEFINITE MAYBE—A romantic comedy, by Jean Shepard and John O'Leary, tells of the rebellion of a workaholic woman executive who decides that work is not enough and that she should branch out; directed by Neal Weaver. Thurs.–Sat. at 8, Sun. at 3; $8; thru 10/13. **Alvina Krause**, 306 W. 38th (564-3293).

THE DISH—Contemporary musical about people who are waiting tables while they struggle to keep their dreams alive; book by Mari Reeves, music and lyrics by Kevin Hayes; directed by John Hallenbeck. Mon.–Wed. & Fri. at 8, Thurs. at 6, Sat. at 2 & 8; $6; thru 10/12. **Richard Allen**, 36 W. 62nd (534-4752).

DOUBLE BILL—Joe Orton's *The Ruffian on the Stair,* directed by Rosey Hay, is a revenge tragedy involving an ex-hooker, a hired killer, and a bereaved hairdresser. Also, Beth Henley's *Am I Blue?*, directed by John Kennedy, which is a New Orleans comedy featuring a kleptomaniac and a soybean farmer. 10/8 thru 12 at 8 p.m.; $8. **Cubiculo Theatre**, 414 West 51st Street (581-5377).

DOUBLE DANGER—Edward Weiss's *Danger's Back* (10/9, 14–16 at 8 p.m.) and *Is Danger Finished?* (10/21–23, 28–30 at 8 p.m.), a two-part comedy/fatale with a large cast of characters; directed by the author, who also plays the title role. Tickets are $10 for both shows, $6 for one. **Nameless Theater**, 125 West 22nd Street (460-8204).

DUET FOR SPIES (THE WHOLE STORY)—Play written and directed by Jim Neu, about a meeting between two secret agents, played by the author and David Nunemaker, with music by Lenny Pickett. 10/11, 12, 18, 19 at 8 p.m.; $7. **BACA Downtown**, 111 Willoughby Street, Brooklyn (718-596-2222).

THE FICKLE FIDDLE—John Shannon Keogh's musical, directed by Michael Mitchell, about a playwright who returns to Nashville from New York to think over careers, love, and home. Fri. & Sat. at 8, Sun. at 4; $7; thru 10/13. **Singers Forum Theatre,** 137 Fifth Avenue, 6th floor (228-8426).

GO BACK FOR MURDER—Agatha Christie's evening of death and mystery, directed by Alfred Dumais. 10/17–19 at 7:30, 10/20 at 2:30; $5. **Schimmel Center,** Spruce and William Street (488-1715).

HACK DREAMS—Play by Lisa Radano and Geoffrey Meyer, set in a taxi cab, about a driver and the people he meets in the course of an evening; directed by Allan Riven. 10/9–13, 20–22 at 8 p.m., 10/12 at 2 p.m., 10/13 at 3 p.m.; $6. **Vortex Theatre**, 164 Eleventh Avenue (718-544-0333).

ONE FLEW OVER THE CUCKOO'S NEST—Dale Wasserman's drama, based on the Ken Kesey novel, telling of a drifter who gains admittance to a mental institution to avoid a prison sentence; directed by Erica Brown. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $6; 10/11 thru 27. **Berkeley Carroll School**, 181 Lincoln Pl., Bklyn (718/638-5725).

SEVEN DAY WONDER—Penn Young's variation on the Faust theme. 10/9, 13–16 at 7:30 $6. **18th St. Playhouse**, 145 West 18th Street (279-1774).

THREE BY SAM SHEPARD—*Red Cross* (1966), *Icarus' Mother* (1967), and *Action* (1972); all directed by Kevin O'Connor. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun at 3 p.m.; $10; thru 10/20. **American Theater of Actors,**314 W. 54th St. (972-0672).

A TOUCHING AFFAIR—Jane Rosenberg's play about a Vermont family troubled when rival sons fall in love with the same woman; directed by Anita Gonzales. Thurs. thru Sat. at 8, Sun. at 2; $7; thru 10/27. **A.W.E.Space,** 870 Sixth Avenue (213-0231).

THE TROLL PALACE—British murder mystery by John Martin and Dudley Stone, directed by Diane Miner, centering around the sale of an old family estate to an Arab couple. Thurs. and Fri. at 8 p.m., Sat. at 6:30 and 10 p.m., Sun. at 3 p.m.; $8; 10/11 thru 11/3. **Riverwest Theatre**, 155 Bank Street (243-0259).

TULIPA—M. Reguera Saumell's Cuban comedy about a traveling circus and an ecdysiast struggling for dignity and respect; directed by Victor Acosta; (in Spanish). Fri. and Sat. at 8 p.m., Sun. at 6 p.m.; $8; 10/11 thru 11/10. **Latin American Theatre**, 175 E. 104th (246-7478).

TWO IN A ROOM—Lee Hunkins's *Sequestered*, which involves two jurors locked in a hotel room during a trial; and *The Best of Strangers*, about two patients in a hospital room. Henry Miller directs both. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; from 10/9. **American Folk Theatre**, 241 West 55th Street (662-2300).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30–4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon-2 and 3-7; Wed. and Sat., 11 a.m.-2 and 3-7; Sun., noon-6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, October 9

NEW YORK PHILHARMONIC, Giuseppe Sinopoli conductor; soprano Hei-Kyung Hong. Overtures by Wagner; Sinopoli's *Lou Salome* Suite (premiere); Brahms's Symphony No. 4. Avery Fisher Hall at 8. $6-$30.

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; violinist Itzhak Perlman. Shostakovich's Violin Concerto No. 1; Brahms's Symphony No. 1. Carnegie Hall at 8. $10-$17.

HERMANN PREY, baritone, with pianist Leonard Hokanson. Schubert's *Die Schone Mullerin.* 92nd Street Y at 8. $13-$17.50.

JAMES TAYLOR—Radio City Music Hall. Sold out.

RAPHAEL TRIO, with violist Scott Nickrenz. Haydn's Trio in e-flat; Brahms's Trio in C, Op. 87, and Piano Quartet in c, Op. 60. Carnegie Recital Hall at 8. $9.

ROYALE TRIO (N.Y. debut). Works by Clementi, Martinu, Rorem, Czerny. Merkin Concert Hall at 8. $7.

MANHATTAN PHILHARMONIA ORCHESTRA, David Gilbert conductor. Mendelssohn's Symphony No. 3, "Scottish"; Ives's Symphony No. 2. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

MARLOW FISHER, violist, with alto Michael Dash. Works of Bach, Britten, Hovhaness, Brahms, Delius-Tertis. Central Presbyterian Church, Park Ave. at 64th St., at 8. Free.

VICTOR NIKAS, organist. St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

RICHARD E. SPENCER, violist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

I GONDOLIERI—A quartet, with 16th-century madrigals, folk songs, et al. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

THE MARTINS, vocalists. Lincoln Center Library at 4. Free.

SCOTT WILEY, guitarist. The Galleria, 57th St. east of Park Ave., at noon. Free.

JAMES HAMLIN, trumpeter, with pianist Max Lifchitz. Music by Hummel, Goedicke, Persichetti, Albinoni, Lifchitz (world premiere), others. First Unitarian Church Chapel, Pierrepont St. at Monroe Pl., Brooklyn (787-0517), at 8. $5.

Thursday, October 10

NEW YORK PHILHARMONIC—See 10/9.

BOSTON SYMPHONY ORCHESTRA—See 10/9.

JAMES TAYLOR—See 10/9.

NEW YORK NEW MUSIC ENSEMBLE, with the Atlantic String Quartet. Copland-Sessions: 50 Years of Tradition. Works include Sessions's Piano Sonata No. 3 and String Quartet No. 2; Copland's Sextet,Duo for Flute and Piano, and *Two Threnodies.* Carnegie Recital Hall at 8. $9. Pre-concert panel at 7, with pianist Beveridge Webster and composer David Diamond.

ARAM KHACHATURIAN MUSIC COMPETITION WINNERS—Works by Mihran Esseguilan, Mariam Mherian, Michelle Ekizian, performed by members of the Prism Orchestra, Robert Black conductor; mezzo-soprano Christine Schadeberg, bass-baritone Jan Opalach. Merkin Concert Hall at 8. $8.

RAFAEL PUYANA, the harpsichordist. Bach and Scarlatti. Metropolitan Museum at 8. $10.

THE COMPOSERS IN RED SNEAKERS—Music by Lee, Bourland, Stowens, Weiss, Cornell, Carnes, Aldridge, others, for saxophone, guitar, strings, voice, tap dance, et al. Symphony Space at 8. $6.

SALVATORE MACCHIA, contra bassist, with saxophonist Lyn Klock, trombonist David Sporny, pianist Robert Stern, others. Music by Consoli, Perle, Stern, Tillis, Wuorinen. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

KUH LEDESMA—Contemporary Filippino music. Town Hall at 8. $15-$25.

MARIAN HAHN, pianist. Music of D. Scarlatti, Faure, Mendelssohn. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BERENICE LIPSON-GRUZEN, classical pianist. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

BARBARA RAEDEKE, organist. Bach, Buxtehude, Brahms. St. Paul's Chapel, Broadway and 116th St., at noon. Free.

BARGEMUSIC—Violinists Todd Phillips, Eriko Sato; violist Toby Hoffman, cellist Peter Wiley. Beethoven's String Quartet in E-flat, "Harp"; Schumann's String Quartet in a, Op. 41. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone for information on bus transportation to the barge.

ROGER HAWORTH, pianist/**ANGELO FERRARA,** percussionist. Their Suite for Piano and Percussion, "An Octave of Prayer." Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn (718-622-3300), at 8. $6.

Friday, October 11

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; Strauss's *Also sprach Zarathustra*; Beethoven's Symphony No. 5. Carnegie Hall at 8. $14-$25.

NEW YORK PHILHARMONIC—See 10/9. Today at 2.

BEAUX ARTS TRIO—Haydn's Trio in C; Schumann's Trio No. 2 in F; Schubert's Trio No. 2 in E-flat. Metropolitan Museum at 8. $12.

RICHARD CLAYDERMAN, pianist. "The Prince of Romance." Avery Fisher Hall at 8. $15-$20.

JAMES TAYLOR—See 10/9.

MANNES ORCHESTRA, Yakov Kreizberg conductor. Hindemith's Symphonic Metamorphosis of Themes by Weber; Beethoven's Symphony No. 5; a concerto to be announced. Symphony Space at 8. Free.

JIM ROBERTS, jazz pianist, and friends. Carnegie Recital Hall at 8. $10.

LA BOTTINE SOURIANTE, French-Canadian folk band. P.S. 41, 116 W. 11th (594-8833), at 8. $7.

AGUAZUL—An evening of Brazilian jazz. Open Center Teahouse, 83 Spring St. (219-2527), at 8. $8.

KUH LEDESMA—See 10/10.

MIRIAM CONTI, pianist. The Galleria, 115 E. 57th, at 12. Free.

Saturday, October 12

NEW YORK PHILHARMONIC—See 10/9.

ELMAR OLIVEIRA, violinist. Works by Mozart, Respighi, Schumann, Prokofiev, Wieniawski. 92nd Street Y at 8. $12.50-$17.50.

BEAUX ARTS TRIO—See 10/11.

DOO-WOPP AT RADIO CITY—The Harptones, the Capris, the Impalas, Johnny Maestro, and others. Radio City Music Hall at 8. $15.50-$17.50.

SPYRO GYRA/STANLEY JORDAN—Beacon Theater, Broadway and 74th St. (787-1477), at 8. $15.50, $17.50.

SAMUEL MARDER, violinist, with pianist Sonia Marder. Works by Bach, Beethoven, Penderecki, Paganini-Kreisler, Saenz. Merkin Concert Hall at 8:30. $10.

CONCERT ROYAL, James Richman director and harpsichordist; Sandra Miller, flauto traverso. Musica Sacra's "Basically Bach" Festival: music by Bach, Handel, D. Scarlatti. Central Presbyterian Church, Park Ave. and 64th St. (873-9546), at 7:30. $15.

WESTERN WIND VOCAL ENSEMBLE—"Charlie Morrow: Epic Songs of War and Peace," including the world premiere of "Light Study for Voices and Emulator." Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6998), at 7:30. $6-$15.

FESTIVAL CHAMBER PLAYERS—Poulenc, Schubert, and Brahms. St. Michael's Church, 225 W. 99th St. (572-3365), at 8. $8.

YVONNE HATCHETT, mezzo-soprano (N.Y. solo debut), with pianist Julie Kuipers. Lieder, music by Weill, Handel, Falla, Barber, others. St. Paul's Chapel, Columbia U., Broadway and 116th St., at 7. $8.50.

EXPRESSIONS '85—A celebration of African culture in the Americas. With several music and dance groups. Hunter College, 69th St. east of Park Ave., at 8. $10, $12.50; in advance $8, $10. (307-7420).

RICHARD E. SPENCER, violist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

RELATIVITY—Johnny and Phil Cunningham, Triona Ni Dhomhnaill and Micheal O'Domhnaill. Music from Britain and Ireland. Triplex Theater, 199 Chambers St. (618-1980), at 8. $10, $12.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; soprano Roberta Peters. Music by Suppe, R. Strauss, J. Strauss, Sarasate, Lehar, Sieczynski. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $12-$15.

MUSICA POPOLARE—Traditional folk music of Campania, Calabria, Sicily, Sardinia, performed by Italian and American musicians. Snug Harbor Cultural Center Veterans Memorial Hall, 914 Richmond Terrace, S.I. (718-448-2500), at 7:30. $9.

Sunday, October 13

ORCHESTRA OF ST. LUKE'S, Michael Tilson Thomas conductor; soprano Hildegard Behrens. Mozart's Symphony No. 34; Wagner's "Wesendonck" Lieder; Beethoven's "Oh, Perfido!" and Symphony No. 4. Carnegie Hall at 8. $12-$20.

NATIONAL SYMPHONY ORCHESTRA, Mstislav Rostropovich conductor and cellist. Sallinen's Symphony No. 5, "Washington Mosaics" (N.Y. premiere); Haydn's Cello Concerto in C; Beethoven's Symphony No. 3. Avery Fisher Hall at 3. $15–$25.

CLEVELAND QUARTET—Harbison's String Quartet (N.Y. premiere);Beethoven's Quartet, Op. 132; Mendelssohn's Quartet, Op. 13. Alice Tully Hall at 3. $15.

BARTON FRANK, cellist (N.Y. solo debut), with pianist Joseph Levine. Works by Corelli, Prokofiev, Beethoven, Paganini-Frank, Bloch, Rossini-Castelnuovo Tedesco. Alice Tully Hall at 8. $6–$10.

ELENA WOLKONSKY, pianist. Chopin program. Carnegie Hall at 2:30. $8–$15.

DOO-WOPP AT RADIO CITY—See 10/12. Today at 3.

CHORAL SYMPHONY SOCIETY/YORK COLLEGE CHORUS, David Labovitz conductor; Janice Huston, Margaret Evans, Michael Dash, Alburtt Rhodes. Handel's *Belshazzar.* Merkin Concert Hall at 8:30. $12.

SYLVAN WIND QUINTET, with assisting artists. Lickl's Quintetto Concertant in F; Beethoven's Octet, Op. 103; C.P.E. Bach's Sonata No. 4; Enesco's *Dixtour,* Op. 14. Carnegie Recital Hall at 2. $8.

KAZYS YAKUTIS, baritone, with pianist Dennis Helmrich. Works of Handel, Banaitis, Jakubenas, Mozart, Dvorak, others. Carnegie Recital Hall at 8:30. $10.

PIRI WOODWIND CHAMBER ENSEMBLE—Works by Thuille, In-bok Yang, Telemann, Damase. Merkin Concert Hall at 8. $10.

EXPRESSIONS '85—See 10/12.

NYELA BASNEY MUELLER, and her chamber ensemble. Copland's *Appalachian Spring* (original chamber version); Schubert's Octet; a Mozart serenade. JASA, 40 W. 68th St. (724-3200), at 2. $1.

MUSIC FOR A WHILE—"Music of the Iberian Peninsula in the Middle Ages and the Renaissance." Works of Cebrian, Milan, Arcadelt, Ortiz, others. St. Ignatius Church, West End Ave. and 87th St., at 4. $5.

VALERIE COATES, contralto, with Richard Shirk, pianist, Jennie Hansen, violist. Songs by Vaughan Williams, Finzi, Schubert, Purcell, Brahms. St. George's Church, 209 E. 16th St., at 3. $5.

PAMELA GALVIN, mezzo-soprano, with baritone Michael Halata, tenor Michael Petrunio. Operatic arias, duets and songs from musical comedy. Christ Church, Park Ave. and 60th St., at 2:30. Free.

JOHN KAMITSUKA, pianist. Bach, Mozart, Brahms. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 3:30. Free.

EDDIE BONNEMERE ORCHESTRA/JESU CHOIR—Jazz Vespers, St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 5. Offering.

QUEENS SYMPHONY ORCHESTRA—See 10/12. At 2.

BRONX ARTS ENSEMBLE WOODWIND QUINTET—Music by Vivaldi, Rossini, Herbert, Mancini, others. Woolworth Chapel, Woodlawn Cemetery, Jerome Ave. at Bainbridge Ave., Bronx (549-1899), at 2. Free.

CELEBRATE BROOKLYN—Joe Chambers Quartet. Prospect Park Picnic House, P.P.W. and 5th St., Brooklyn (718-788-0055), at 3. Free.

BARGEMUSIC—At 4. See 10/10.

Monday, October 14

NEW ENGLAND BACH FESTIVAL ORCHESTRA, Blanche Moyse conductor; Arleen Auger, Kimball Wheeler, Grayson Hirst, Sanford Sylvan, Jon Humphrey, David Evitts; the Blanche Moyse Chorale. Bach's *St. John Passion.* Symphony Space at 8. $10.

MARIA MEIRELLES, pianist. Beethoven's Sonatas No. 4, 5, 25, 27, 21. Carnegie Recital Hall at 8. $8.

GHEORGHE ZAMFIR, pan-flutist (N.Y. debut). Contemporary and classical music adapted for the instrument, including works by McCartney, Mozart, Vivaldi, and movie music. Avery Fisher Hall at 8. $15–$25.

RAVI SHANKAR, sitarist. Metropolitan Museum at 8. $12.

J. RANDOLPH-PEYTON, bass-baritone. Alice Tully Hall at 8. $5–$15.

JAMES R. LAWSON, carillonneur. Music from Italy and Spain for Columbus Day. Riverside Church, the Drive at 122nd St.. at noon. Free.

Tuesday, October 15

NEW YORK PHILHARMONIC—See 10/9. Tonight at 7:30.

JUILLIARD STRING QUARTET—Schubert's Quartet in a, Op. 29; Sibelius's String Quartet Op. 56, "Voces intimae"; Bartok's Sixth Quartet. Juilliard School, Lincoln Center (974-7515), at 8. Free.

CHARLES LIBOVE, violinist/**NINA LUGOVOY,** pianist. Beethoven, Bridge, Prokofiev, Castelnuovo-Tedesco. Merkin Concert Hall at 8. $6.

JEFFREY SWANN, pianist. Works by Beethoven, Chopin, Bartok, Liszt. 92nd Street Y at 8. $7.50–$10.

STANFORD STRING QUARTET—Beethoven program. Merkin Concert Hall at 2. $5.

HAMAO FUJIWARA, violinist. Tully Hall at 8. $6, $10.

TONY ZANO TRIO—Carnegie Recital Hall at 8.

CAROL POPPENGER, soprano, with pianist Kenneth Newbern. Music by Lully, Campra, Mozart, Dougherty, others. Lincoln Center Library at 4. Free.

RICK ALTMAN/BARRY GLICK QUARTET—Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

DAVID HIGGS, organist. Music by Mendelssohn, Alain, Mozart, Albright, Durufle. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. 10/7 at 8: Puccini's *Tosca,* Cillario conducting; with Caballe, Pavarotti, MacNeil. 10/8 at 8; Verdi's *Falstaff,* Levine conducting; with Devia, Neblett, Dubinbaum, Cossotto, Taddei, Gonzalez, Ellis. 10/9 at 7:30: Strauss's *Der Rosenkavalier,* Levine conducting; with Boozer, Jones, Battle, Raffanti, Reich, Korn. 10/10 at 8: *Tosca*; same as 10/7. 10/11 at 8: *Falstaff*; same as 10/8. 10/12 at 2: Janacek's *Jenufa,* Neumann conducting; with R. Alexander, Galvany, Jenkins, Lewis. 10/12 at 7:30: *Der Rosenkavalier*; Levine conducting; with Troyanos, Lear, Battle, Gulyas, Meredith, Haugland. 10/14 at 8: Mussorgsky's *Khovanshchina*; premiere of new production, Jarvi conducting; with Rom, Quivar, Ochman, Gulyas, Monk, Haugland, Talvela; production by August Everding, sets by Ming Cho Lee, costumes by John Conklin (debut), lighting by Gil Wechsler. 10/15 at 7:30: *Der Rosenkavalier*; same as 10/12, except Robinson for Battle, Raffanti for Gulyas, Korn for Haugland.

New York City Opera

NEW YORK STATE THEATER—Through November 17. Tickets $6–$29. Note: all foreign-language operas are subtitled in English. No performances 10/8, 10/10. 10/9 at 8: Gilbert and Sullivan's *The Mikado*; Abell conducting; with Munro, Shaulis, R. McKee, Serbo, Billings, J. McKee. 10/11 at 8: Bizet's *Carmen,* Keene conducting; with Vergara, Cusack, Absalom, Wexler. 10/12 at 2: Bellini's *I Puritani,* Mueller conducting; with Jenny Drivala (debut), Rose, Aler, Clark, McFarland, Dworchak, Bassett. 10/12 at 8: Donizetti's *Lucia di Lammermoor,* Keene conducting; with Gail Dobish (debut), Leech, Eisler, Clark, Burchinal, Wells. 10/13 at 1: Mozart's *The Magic Flute* (in English), Bergeson conducting; with Hynes, Christman, Garrison, Parker, James Butler (debut), Lankston. 10/13 at 7: Verdi's *La Traviata.* Pallo conducting; with Christos, Thomsen, Stone. 10/15 at 8: *Carmen,* Keene conducting; with Marsee, Jonason, Gray, Dansby.

Other

FIDELIO, by Beethoven. Concert performance, conducted by Robert Bass. Johanna Meier, James McCracken; the Collegiate Chorale and Orchestra. Avery Fisher Hall, 10/12 at 3. $12–$20.

RIGOLETTO, by Verdi. The Philadelphia Orchestra, Riccardo Muti conductor; with Renato Bruson, Cecilia Gasdia (U.S. debut), Michael Myers; men of the Westminster Choir. Concert performance at Carnegie Hall, 10/8 at 8. $13–$40.

CHAMBER OPERA THEATRE OF NEW YORK—Selections from operas by Moniuszko: *Halka, Paria, The Haunted Manor.* Marymount Manhattan Theater. 221 E. 71st St. (496-0058). 10/9 at 7:30. $7.50.

CAVALLERIA RUSTICANA, by Mascagni/**I PAGLIACCI,** by Leoncavallo. Brooklyn Lyric Opera. Holy Name Auditorium, 96th St. and Amsterdam Ave. (718-837-1176). 10/13 at 3; 10/17 at 7:30. $5.

LIGHT OPERA OF MANHATTAN—10/12, 13, 19, 20 at 3:30 and 8: Gilbert and Sullivan's *The Gondoliers.* Norman Thomas High School, 111 E. 33rd St. (532-6180). $17.50, $20; seniors, students, under 12, $12.

AMATO OPERA—*Il Trovatore.* 319 Bowery, at E. 2nd St. (228-8200). 10/12 at 7:30; 10/13 at 2:30. $10.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 10/13 at 8. $15.

SALUTE TO ITALY—Members of Il Piccolo Teatro Dell'Opera. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4488). 6/13 at 3. $2.

DANCE

The Feld Ballet

JOYCE THEATER—October 9–November 3. Tickets Fri. and Sat. evenings, $25; others, $20. Season includes three new works by Eliot Feld, each to music by Steve Reich. First week's programs: 10/9 at 7, 10/13 at 7:30—*The Grand Canon, Impromptu, Adieu, Les Noces* (a company premiere). 10/10, 11 at 8: *Intermezzo No. 2, Medium: Rare* (world premiere), *Les Noces, The Jig Is Up.* 10/12, 15 at 8, 10/13 at 2: *A Footstep of Air, Impromptu, At Midnight, The Jig Is Up.* Note: Karen Kain will be guest artist in *Impromptu* this week.

Pina Bausch Tanztheater Wuppertal

BROOKLYN ACADEMY OF MUSIC "NEXT WAVE" FESTIVAL—Through October 22. Tickets Tues.-Thurs. $10–$22; Fri.-Sun. $12–$25; from 10/17, all $12–$25. New Wave Festival opener. *Arien*—10/12 at 8; 10/13 at 2. *Gebirge*—10/8, 9, 10, 11 at 8. *The Seven Deadly Sins,* by Weill and Brecht, with Michael Tilson Thomas conducting the Orchestra of St. Luke's—10/17, 18, 19, 21, 22 at 8; 10/20 at 2.

Houston Ballet Now

CITY CENTER—October 9–20. Tickets $12–$30. *Swan Lake,* 10/9 at 7:30; 10/10, 11 at 8; 10/12 at 2 and 8; 10/13 at 3. *Symphony in D, Beads of Memory, Daphnis and Chloe,* 10/15, 16, 17 at 8. *Peer Gynt,* 10/18 at 8; 10/19 at 2 and 8; 10/20 at 3.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Jansdances**—The New York debut of Jan Erkert's company, in the New York premiere of an evening-length work, *The Dancing Wu Li Masters,* to music by Claudia Howard. 10/9, 11 at 8; 10/13 at 2. . . . **Tapworks,** in *Stickin' to It, Crossfire,* other works. 10/10, 12, 13 at 8.

Other

ANNA WYMAN DANCE THEATRE—New York debut of company from Vancouver. Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 10/12 at 8, 10/13 at 2. $8–$16.

BALLET EDDY TOUSSAINT DE MONTREAL—Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx(960-8833). 10/12 at 8. $10–$14.

ELINOR COLEMAN DANCE ENSEMBLE—Guest artists Janie Brendel, Ron Garnys. A collaboration, "Dream Sequence," by Coleman, Caterina Bertolotto, Robert McBride. Merce Cunningham Studio, 55 Bethune St. (226-5767). 10/11 at 9; 10/12, 13 at 8. $7.

GWALL V DANCE COMPANY—American debut of the Paris-based troupe, and the premiere here of *Exit,* by Yannick Kergreis. La Mama, E.T.C., 74A E. 4th St. (475-7710). 10/9–20, at 9. Wed.-Sun. only. $8.

KIBBUTZ DANCE COMPANY OF ISRAEL—Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), 10/13 at 3. $10–$14.

LA LA LA HUMAN STEPS—The company from Montreal, in Edouard Lock's *Human Sex.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). Through 10/13, Thur.-Sat. at 8, Sun. at 3. $7.

MORITA DANCE COMPANY—"Showing What They Are (Without Revealing What They Are)," a collaboration. Larry Richardson's Dance Gallery, 242 E. 14th St. (732-0770). 10/11, 12 at 8; 10/13 at 3. $7.

ROBERT SMALL/SMALL DANCE COMPANY—A full-length work, "Huggings and Hangings." St. Mark's Church, Second Ave. at 10th St. (924-0077). 10/10, 11, 12, 13 at 8. $7.

THUNDERBIRD AMERICAN INDIAN DANCERS/PAT CANNON'S FOOT & FIDDLE DANCE COMPANY—YWCA Lexington Ave. and 53rd St., 10/14 at 7:30. $5.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

NICOL ALLAN—Twenty brush drawings in sumi and sepia, and a small group of collages, all from the past decade, thru 10/26. Davis & Langdale, 746 Madison (861-2811).

WILLARD BOEPPLE—Small sculptures in cast bronze and larger works in welded, painted steel, thru 10/25. Acquavella, 18 E. 79th (734-6300).

ALICE DALTON BROWN—Highly-detailed paintings of exteriors of Victorian houses in upstate New York and New England, thru 10/30. Perlow, 980 Madison (734-7795).

STEPHEN DE STAEBLER—Monumental ceramic sculptures based on the figure, thru 10/31. CDS, 13 E. 75th (772-9555).

WALTER DEXEL—Constructivist paintings, collages, and drawings, from 1917–1969, thru 10/26. Prakapas, 19 E. 71st (737-6066).

HEIDE FASNACHT—Rough-surfaced wood sculptures that suggest parts of torsos, thru 11/2. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ADOLPH GOTTLIEB—A retrospective of works painted between 1938 and 1972, including Pictographs, imaginary landscapes and Burst paintings, thru 10/31. Knoedler, 19 E. 70th (794-0550).

ASGER JORN—Expressionistic paintings by this Danish artist, once a member of Cobra, thru 11/16. Lefebre, 47 E. 77th (744-3384).

FREDERICK KIESLER—Late sculpture by this architect/artist who designed Peggy Guggenheim's gallery, "Art of This Century,"thru 10/31. McCoy, 19 E. 71st (570-2131).

IRVING KRIESBERG—Colorful, large-scale oil paintings of humanoids, birds, reptiles, horses, thru 11/9. Graham, 1014 Madison (535-5767).

ALUN LEACH-JONES/GILAD OPHIR—Geometric paintings with large, bold forms, primary colors/Black-and-white photographs of abstract spaces formed by trees. Thru 10/26. Urdang, 23 E. 74th (288-7004).

ROBERT QUIJADA—Painted collage constructions inspired by the artist's recent visits to Indonesia, Malaysia and the Philippines, thru 10/26. Ericson, 23 E. 74th (737-6155).

ROBERT SEAVER—Still lifes composed of such images as porcelain cups, maps, and antique silver, in pastel on paper, thru 10/20. Cecil, 16 E. 72nd (517-3605).

JOAN SNYDER—Vigorous, gestural paintings that incorporate mixed media such as wood, fabric, artificial grapes, thru 10/30. Hirschl & Adler Modern, 851 Madison (744-6700).

SOPHIA VARI—Abstract bronze sculptures that evoke this artist's Greek heritage, thru 10/26. Haime, 1000 Madison (772-7760).

ROBIN WINTERS—Recent paintings and drawings, thru 10/26. Hoffeld, 1020 Madison (734-5505).

57th Street Area

ELLEN ADLER—Recent still life paintings, thru 11/2. Haber Theodore, 24 W. 57th (541-9393).

FRED BRATHWAITE—New paintings with imagery that is part cartoon, part mythology, in oil, acrylic and enamel spray paint, thru 11/1. Solomon, 724 Fifth (757-7777).

ROSEMARIE CASTORO—Galvanized steel sculptures in a series entitled, "Angels," thru 10/22. De Nagy, 41 W. 57th (421-3780).

ROY DE FOREST—Paintings of dogs and woodland images in a folklorist style, plus drawings and a 12-foot polychrome sculpture, thru 10/26. Frumkin, 50 W. 57th (757-6655).

JOELLYN DUESBERRY—Panoramic landscape paintings of Millbrook, N.Y. and Mt. Desert Island, Maine, thru 10/26. Tatistcheff, 50 W. 57th (664-0907).

VALENTINA DUBASKY—Recent paintings, thru 10/26. Oscarsson Hood, 41 W. 57th (750-8640).

NORRIS EMBRY—Mixed-media pieces on paper and canvas board, thru 11/2. Gruenebaum, 38 E. 57th (838-8245).

ALBERTO GIACOMETTI—Sculptures, paintings, and drawings, thru 11/2. Janis, 110 W. 57th (586-0110).

OMAR GALLIANI—Large-scale paintings of heroic nudes, sphinxes and apparitions, thru 10/25. Herstand, 24 W. 57th (664-1379).

HARVEY GORDON/JANE WILSON—Paintings of interiors, with light pouring through windows and doorways onto reflective surfaces/Paintings of Long Island landscapes, thru 10/30. Fischbach, 24 W. 57th (759-2345).

DAVID HOCKNEY/AL HELD—Paintings from the early '60s, thru 10/19/New paintings, some of which are geometric, others with lyrical, ribbon-like forms evocative of plants, thru 10/26. Emmerich, 41 E. 57th (752-0124).

DAVID HUMPHREY—New paintings, thru 10/30. McKee, 41 E. 57th (688-5951).

P. MICHAEL KEANE—A shrine-like environmental tableaux of this artist's vision of a new one-world information order, thru 11/15. Pace, 32 E. 57th (421-3292).

PAT LASCH—Wall sculptures composed of a variety of unusual materials, in a series entitled, "Sacred Hearts," thru 11/2. Markel, 50 W. 57th (581-1909).

WYNDHAM LEWIS—Paintings and drawings from 1910 to 1920, by this English Vorticist, also known for his portraits of the Sitwells, Eliot, and Pound; thru 10/26. Washburn, 42 E. 57th (758-0546).

PATRICK NAGGAR—Furniture and designs from 1983-1985, thru 11/16. Gallery of Applied Arts, 24 W. 57th (239-1309).

PETE OMLOR/WILL INSLEY—Paintings based on a geometrical grid/Drawings that are isometric studies, plans and elevations of buildings. Thru 10/26. Protetch, 37 W. 57th (838-2340).

GABOR PETERDI—A survey of landscape and figure paintings, from 1939 to the present, thru 10/26. Borgenicht, 724 Fifth (247-2111).

GREGORIO PRESTOPINO—Oil paintings and watercolors of trees and rock forms in the country around Peterborough, New Hampshire, thru 11/2. Midtown, 11 E. 57th (758-1900).

MAN RAY—Photographs, books, art works, and objects from the collection of Dennis H. Powers, thru 11/15. Light, 724 Fifth (582-6552).

HILLA REBAY—Abstract paintings, watercolors and collages, from 1915 to 1950, by this artist, who was the first director of the Guggenheim Museum, thru 10/26. Deutsch, 20 W. 57th (765-4722).

SCOTT RICHTER—Sculptures with anthropomorphic forms, made of beeswax and other materials, in a series entitled "Elvis or Oedipus," thru 10/19. Zabriskie, 724 Fifth (307-7430).

RODNEY RIPPS—Large-scale abstract paintings in a series entitled, "The American Landscape," thru 10/19. Del Re, 41 E. 57th (688-1843).

BRUCE ROBBINS—Recent paintings, thru 11/2. Blum Helman, 20 W. 57th (245-2888).

LAURA SHECHTER—Recent still-life paintings and watercolors, thru 10/30. Schoelkopf, 50 W. 57th (765-3540).

ROBERT S. ZAKANITCH—Recent paintings on shaped canvases, thru 10/26. Miller, 724 Fifth (246-1625).

East Village

ERWIN BOHATSCH—Expressionistic paintings of primitive masks in exotic settings, by an Austrian artist, thru 11/3. Sharpe, 175 Ave. B (777-4622).

DAVID DIAO—New paintings, thru 11/10. Postmasters, 66 Ave. A (477-5630).

DAN FREEMAN—Recent paintings depicting animals in human postures, and vice-versa, thru 10/26. M-13, 440 E. 9th (505-9016).

JOSH—"The Go-Man-Go Goes West Show," with paintings and constructions of Buffalo Bill Cody, beatniks and boxers, thru 10/26. Beulah Land, 162 Ave. A (473-9310 or 254-2582).

KEVIN LARMEE—Large-scale figurative paintings, thru 10/27. Avenue B, 167 Ave. B (473-4600).

LIZ • VAL—New paintings, thru 10/17. Nada, 40 Rivington (966-7744).

ALLAN MCCOLLUM/LAURIE SIMMONS—Collaborative photographs in a series entitled, "Actual Photos," thru 10/27. Nature Morte, 204 E. 10th (420-9544).

NATAN NUCHI—Large-scale figure paintings, thru 10/27. La Mama's La Galleria, 6 E. 1st (505-2476).

FRANCESC TORRES—Works that explore human aggression, on canvas and paper, thru 10/27. P.P.O.W., 216 E. 10th (477-4084).

RHONDA WALL—Neo-expressionist paintings, thru 11/3. B-Side, 543 E. 6th (477-6792).

MARTIN WONG—Paintings that depict this artist's romantic vision of Lower East Side street life, thru 11/3. Semaphore East, 157 Ave. B (475-2130).

RHONDA ZWILLINGER—Recent paintings based on postcards of sunsets; sculpture encrusted with sequins, beads and rhinestones, thru 10/27. Gracie Mansion, 167 Ave. A (477-7331).

SoHo and TriBeCa

JEAN-MICHEL BASQUIAT/ANDY WARHOL—Collaborative paintings, thru 10/19. Shafrazi, 163 Mercer (925-8732).

DAVID BATES—Narrative paintings that reflect this artist's East Texas background, thru 10/26. Cowles, 420 W. Broadway (925-3500).

JOSEPH BEUYS—Selected prints and multiples, thru 11/7. Gibson, 568 Broadway (925-1192).

PAUL BRACH—New paintings of southwestern landscapes, thru 11/2. Steinbaum, 132 Greene (431-4224).

STEPHEN BUCKLEY/JOHN DUFF—Abstract paintings from 1969 to the present/Cast bronze and clay sculptures. Thru 11/10. Clocktower, 108 Leonard (233-1096).

HOWARD BUCHWALD—New paintings, thru 11/6. Hoffman, 429 W. Broadway (966-6676).

ROSEMARY CASTORO—Sheet metal sculptures in a series entitled, "Kings and Queens," thru 10/22. Bromm, 90 W. Broadway (732-6196).

BRUNO CECCOBELLI—New paintings with imagery related to magic, all in ochres, umbers, and blacks, thru 10/15. Sperone Westwater, 142 Greene (431-3685).

FUJII CHUICHI—Sculptures that are trees the artist has bended into unlikely positions, thru 10/26. Carpenter + Hochman, 420 W. Broadway (219-0110).

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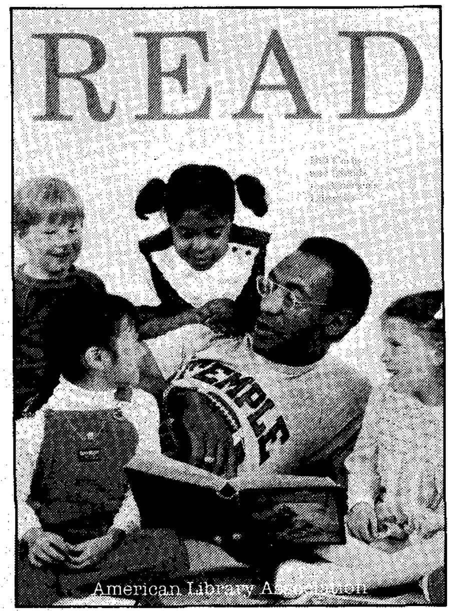

ART

MAX COYER—New paintings, drawings and constructions in a series, entitled "The Recovery of Jean Cocteau," 10/10-11/9. Bouckaert, 100 Hudson (925-6239).

MARY ANN CURRIER—Large-scale oil pastels of still-life arrangements, thru 10/26. Milliken, 98 Prince (966-7800).

ELBA DAMAST—Recent paintings that depict a kind of personal architecture through color and composition, thru 11/3. Littlejohn-Smith, 133 Greene (420-6090).

JIRI GEORG DOKOUPIL—Recent paintings and drawings, thru 10/19. Castelli, 420 W. Broadway (431-5160).

DON DUDLEY—An installation of ten crystal-like structures made of painted homosote wallboard, thru 10/30. Adler, 578 Broadway (925-3336).

KEVIN FRANKE—Recent paintings with flower imagery taken from wallpaper, linoleum, and other sources, 10/12-11/2. O.K. Harris, 383 W. Broadway (431-3600).

SAM GILLIAM/TOM UTTECH—New large-scale monoprints/Landscape paintings, thru 11/5. Knowlton, 153 Mercer (431-8808).

CHRISTOPHER HEWAT—Painted wood constructions, thru 10/30. Munroe, 415 W. Broadway (226-0040).

ELAINE KURTZ/JOHN URBAIN—Large-scale abstract paintings with surfaces that are built up with sand and pebbles/Abstract collages on masonite, thru 10/19. Hudson Center, 105 Hudson (966-1399).

VINCENT LONGO—Grid paintings in which an overall patterning of organic forms is held together in a loose geometry, thru 10/26. Condeso/Lawler, 76 Greene (219-1283).

GERHARD MERZ—An installation of diptychs and triptychs that is a meditation on Italian Futurism, thru 10/26. Gladstone, 152 Wooster (505-8690).

STEVE MILLER—Paintings of images, such as waterfalls and aerial views of Manhattan, that have been digitized on a computer, photographed, then projected onto the canvas and painted, thru 11/2. Stoler, 13 White (966-5090).

JOSEPH NECHVATAL/JUDY RIFKA—Works in various media, including a table of etched marble and glass, a pool made of formica, Plexiglas and silkscreen/Paintings of heroically proportioned nudes on three-dimensional canvases, thru 11/6. Alexander, 59 Wooster (925-4338).

NORMAN ROCKWELL—Oil paintings, drawings, lithographs and collotypes, thru 10/31. Ettinger, 155 Ave. of the Americas (807-7607).

STEFAN ROLOFF—A video of a "living painting," plus sculpture and paintings, thru 11/2. Art Palace, 611 Broadway (473-3178).

DAVID SHAPIRO—Formed, welded steel sculptures, thru 10/17. Ward-Nasse, 178 Prince (925-6951).

KEITH SONNIER—Recent sculptures, made of painted steel, thru 10/19. Castelli, 142 Greene (431-6279).

Other

ANTONY GORMLEY—New drawings, 10/11-31. Ala, 32 W. 20th (741-3344).

MARGO MACHIDA—Highly personal figurative paintings in which the artist has probed different aspects of her sense of self, thru 10/25. Basement Workshop, 22 Catherine (732-0070).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd (879-9779). Works by five Nordic artists; thru 10/31.

MATHES—851 Madison (249-3600). "Mabel Dodge: The Salon Years, 1912—1917"—works by artists in Mabel Dodge's circle, including Cramer, Davies, Demuth, Dickinson, Hartley, others; thru 11/2.

SCULPTURE CENTER—167 E. 69th (879-0430). "Stopped Time"—four projected environments by Billian, Lundberg, Schneider, Thacher; thru 10/29.

STONE—48 E. 86th (988-6870). Eccentric furniture by Bugatti-Gaudi, others; thru 10/31.

57th Street Area

FITCH-FEBVREL—5 E. 57th (688-8522). Fantastic images of architecture and landscape by Bresdin, Desmazieres, Escher, Martin, others; thru 11/9.

SIEGEL—24 W. 57th (586-0605). Recent paintings and sculpture by Berlind, Childs, Gross, Laemmle, LaNoue, Weber, Wong; thru 10/19.

ST. ETIENNE—24 W. 57th (245-6734). Works on paper by Feininger, Grosz, Kirchner, Kokoschka, Schiele, others; thru 11/23.

East Village

GREATHOUSE—337 E. 10th (460-0016). Works by Leonard, Messner, Taikeff; thru 11/18.

KATZ—6 Ave. A (677-8055). Trompe l'oeil works by Bressler, Carey, Heron, Palaia, others; thru 11/10.

P.S. 122—150 First Ave. (787-7905). Paintings about childhood memories, dreams, etc., by Berlin, Buljeta, Elliott, Frost, Gans; thru 10/27.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "The Art of Appropriation," with works by Connor, Franceschi, Jacobs, Kosolapov, Laster, Nagy, Pocock, Sturtev; recent paintings by Francisco Vidal; thru 10/26.

BAER—270 Lafayette (431-4774). Inaugural show, with works about entertainment by Graham, Mapplethorpe, Wandja, Warhol; thru 10/19.

ESMAN—70 Greene (219-3044). "Suprematism and Its Affinities: The Russian Experiment in Art, 1910—1930," with works by Chasnik, Malevich, Popova, Rodchenko, Suetin, others; 10/12-11/9.

FELDMAN—31 Mercer (226-3232). Works by Bevan, Charlesworth, Chunn, Gilmour, Kostabi, others; thru 10/26.

INGBER—460 W. Broadway (674-0101). "Wit in Sculpture," with works by Arnold, Cove, Dienes, Grooms, others; thru 11/2.

112 GREENE—(966-3864). Works by twenty artists with the Arthur Roger Gallery in New Orleans; thru 10/19.

NICHOLS—83 Grand (226-1243). A visionary architectural structure designed by architects Karen Bausman and Leslie Gill and painter Melissa Meyer, thru 11/2.

NOSEI—100 Prince (431-9253). "Drawing the Line—Painting," with works by Basquiat, Bidlo, Cannella, Connelly, Salle, Schifano, Twombly; thru 10/17.

SZOKE—164 Mercer (219-3510). Drawings, photographs and models of recently completed public artworks by Aycock, Benhaim, Ferrara, Kozloff, others; thru 10/30.

TWINING—568 Broadway (431-1830). "Proud and Prejudiced"—with works by six British artists, curated by William Feaver, art critic for The Observer, thru 10/12.

WEBER—142 Greene (966-6115). Works by Aycock, Biederman, Buren, Haacke, Kendrick, Lewitt; thru 10/26.

Other

BARUCH—135 E. 22nd (505-2192). 19th-century French watercolors and drawings from the Historisch Museum in Amsterdam, including works by Claude, Gericault, Greuze, Ingres, Watteau, others; thru 11/8.

GAGOSIAN—521 W. 23rd (807-0807). Pop paintings and sculpture from the collection of Mr. and Mrs. Burton Tremaine; thru 11/15.

GOETHE HOUSE—1014 Fifth (744-8310). 19th-century flysheets and broadsides from the collection of Gunter Bohmer, depicting people, animals and objects in non-customary roles; thru 11/2.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Works by selected alumni, including Bosman, Kerlin, Mock, Reed, Rifka, Warner, others; thru 10/16.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). Prints in series from artists' books, by Dine, Johnson, Lewitt, Porter, Sultan, Wong, others; 10/12-11/9.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). "The Knot: Arte Povera," with works by Anselmo, Kounellis, Merz, Paolini, others; thru 12/15.

TOWER—45 W. 18th (620-0505). Figurative drawings by Apfelschmitt, Bluhm, Cortazar, de Kooning, Laemmle, others; thru 10/19.

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PHOTOGRAPHY

ZEKE BERMAN—Black-and-white photographs of interiors and still lifes using trompe l'oeil effects, thru 10/20. Lieberman & Saul, 338 W. 89th (799-2773). By appointment only.

ILSE BING—Vintage fashion photographs, thru 10/26. Zabriskie, 724 Fifth (307-7430).

ROBERT CAPA/HENRI CARTIER-BRESSON—A retrospective, 1932-1954/Sixty black-and-white photographs of writers, artists and celebrities from Europe and America, thru 11/10. I.C.P., 1130 Fifth (860-1777), Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Latin America Last Century: Photographs from the Hoffenberg Collection; thru 10/27.

GREY GALLERY—100 Washington Square East (598-7603). "The Indelible Image: Photographs of War, 1846 to the Present"; thru 11/18.

LEWIS HINE—Child labor photographs from the turn-of-the-century, thru 10/19. Photocollect, 740 West End (222-7381).

LEN JENSHEL—Color photographs of landscapes in the United States, Thailand and Italy, thru 10/26. Ledel, 168 Mercer (966-7659).

RAY K. METZGER—Early black-and-white photographs, from 1957-64, thru 11/16. Miller, 38 E. 57th (319-1800).

NEIKRUG PHOTOGRAPHICA—224 E. 68th (288-7741). Fashion photographs by Avedon, Maywald, Naylor, Perutz; thru 10/26.

CHARLES SHEELER/RAGHUBIR SINGH—Photographs from 1915-1939, by this painter/photographer who was a leader of the American Precisionist movement/ Color photographs of India, thru 11/16. Pace/MacGill, 11 E. 57th (759-7999).

BOYD WEBB—Large-scale Cibachrome prints of unusual scenes set up by the photographer, thru 10/19. Sonnabend, 420 W. Broadway (966-6160).

WITKIN—415 W. Broadway (925-5510). A selection of photographs, drawings and graphics by artists this gallery has represented over the last 16 years, in tribute to Lee D. Witkin, founder of the gallery; thru 10/26.

WOLF—30 W. 57th (586-8432). Modernist photographs by Sheeler, Strand, Weber, White; thru 11/2.

PERFORMANCE

DANSPACE—St. Mark's Church, 10th St. and Second Ave. (674-8112). 10/12, 13 at 8:30: Iris Rose's "Of Little Women."$6.

FRANKLIN FURNACE—112 Franklin (925-4671). 10/10 at 8:30: Lucy Sexton and Anne Iobst present humorous made-for-T.V. terrorism. $5.

P.S. 122—150 First Ave. (477-5288). 10/11-13 at 9: Pat Oleszko in "Where Fools Russian."$6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Collector's Choice: Sea Shells of Nathan L. Halpern; thru Summer . . . The Art of Cameroon; thru 10/15 . . . Jewels of India; thru '85 . . .Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . .Akbar's India: Art from the Mughal City of Victory; 10/10–1/5 . . ."Fatehpur-Sikri Today" by Sheldan Collins; 10/10–1/5.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Anxious Interiors; thru 10/27 . . . Lydia Rubio and Jose Morales; thru 10/27 . . . Candace Hill-Montgomery; thru 10/27 . . .Geometric Abstraction: Selections from a Decade, 1975–1985; thru 12/29.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Win-

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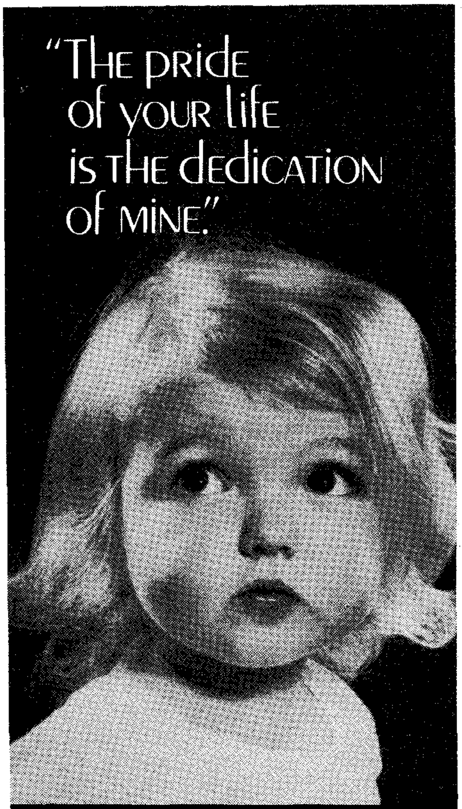

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ART

throp Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Curator's Choice: Indian Pottery from the American Southwest; thru 12/2 . . .Counter-Representations; thru 11/11 . . .Richard Diebenkorn: An Intimate View; thru 12/2 . . .Recent Acquisitions: Contemporary American Prints; thru 12/2.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 . . . Wine: Celebration and Ceremony; thru 10/13 . . . Paris Recorded: The Therese Bonney Collection; thru 12/8 . . .The Modern Spirit: Glass from Finland; thru 1/5.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.-Sat. 10-5, Wed. 10-7. $2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; thru 2/14.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters . . . Alfred Jensen: 50 paintings and 20 works on paper; thru 11/3 . . . New Horizons in American Art: 1985 Exxon National Exhibition; thru 11/3 . . . Collection Gallery: Pablo Serrano Plasters; thru 11/10.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8. Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . .Israel in Antiquity: From David To Herod . . .Coins Reveal.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2:25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . Taino Art of the Dominican Republic; thru 10/13 . . . The 'Iron-Wire' Line: The Art of Chinese Figure Painting; thru 12/29 . . . India! Art of India from 1300-1900; thru 1/5 . . . The Amasis Painter and His World: Vase Painting in Sixth Century B.C. Athens; thru 10/17 . . .Prints Recently Acquired; thru 11/24. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation. Drawings from the Collection of Mr. and Mrs. Eugene Victor Thaw; thru 11/10 . . . Jerome Kern: Composer and Collector; thru 11/17 . . . English Illuminated Manuscripts from the Eighth to the Sixteenth Century; thru 11/10 . . .Alban Berg (1885-1935); thru 11/3.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4 . . .Mira! The Canadian Club Hispanic Art Exhibition; 10/12-1/30.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $l; free Tues. eve. American Naive Paintings from the National Gallery of Art; thru 12/1.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . . Lady from Anadarko; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . .Television's Silents: Silent Films Newly Restored and Orchestrated for Television; thru 11/2.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . .Dieter Jung: Installations; thru 2/16 . . .Illusion: Between Life and Art; thru 2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish) . . . New Photography; thru 12/3 . . . Drawing in Austria and Germany; thru 10/29 . . .Contrasts of Form: Geometric Abstract Art 1910-1980; thru 1/7.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Wurts Brothers Photograph New York; thru 1/5 . . . A Frog He Would A Wooin'-an Amphibious Festivity; thru 3/2 . . .On the Avenue: 100 Years of the Avenues; thru 11/17 . . .Light as a Feather; thru 4/12.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2:50, seniors and students $2. Selections from the Permanent Collection; thru 2/9 . . . Edward Lear 1812-1888; thru 11/3.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8. Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Allen Ruppersberg: The Secret of Life and Death; thru 11/10.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700-1865 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . Chicago and New York: Architectural Interactions; thru 10/26 . . . To The Publick: New York in Broadside; thru 11/24 . . . The Statue of Liberty Centennial Celebration; thru 3/16.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9 . . . Landmarks in English Literature; thru 12/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Avant-garde: Dancers and the Dance; thru 11/16.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10-5; Wed. 10-8; Sat.-Sun. 1-6. Contribution suggested . . . Material Pleasures: Furniture for a Postmodern Age; thru 10/20 . . . The Wool Print: Architect-Designed Fabrics for Chairs; thru 10/20 . . John Sloan, A Printmaker/Painter of the American Scene; thru 11/17.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. $1:50; children 50¢.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov . . . High Styles: Twentieth-Century American Design; thru 2/16...Ralston Crawford Retrospective; thru 2/2. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Modern Machines: Recent Kinetic Sculpture; thru 12/5.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/9 at 10: Fine English and Continental Pottery, Porcelain and Glass. On view from 10/5. 10/9 at 2, 10/10 at 10: The Devine Collection Part I: Fine English and Continental Pottery and Porcelain, Chinese Export Porcelain and Works of Art. On view from 10/5. 10/10 at 2, 10/11 at 10 & 2, 10/12 at 10: The Devine Collection Part II: French and English Furniture and Objects of Art, Americana, Books, Clocks, Glass, Metalwork, Miniature Furniture and Toys, Paintings, Prints and Rugs. On view from 10/5. 10/15 at 10: The Devine Collection Part III: Important English and Continental Silver. On view from 10/5. 10/15 at 12, 10/16 at 10: Important English and Continental Silver, Objects of Vertu and Russian Works of Art Including the Nicholas II Equestrian Egg. On view from 10/11. **East,** 219 E. 67th St. (606-0400). 10/9 at 10: European Furniture and Works of Art. On view from 10/4. 10/15 at 10: American Furniture, Paintings, and Decorative Objects. On view from 10/11.

DOYLE—175 E. 87th St. (427-2730). 10/9 at 10: Furniture and Decorations, including Paintings, Silver, Porcelain and Rugs. On view from 10/5.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/9 at 2: Fine English, Continental and American Silver. On view from 10/5. 10/10,12 at 2, 10/11 at 10:15 & 2: The Property of the Robert R. Young Foundation from the Estate of Anita O'Keeffe Young. On view from 10/5. 10/15 at 2, 10/16 at 10:15 & 2: Magnificent Jewelry. On view from 10/11.

OTHER EVENTS

SEASONAL SIGNS—First, of course, is the **Columbus Day Parade,** 10/14, beginning about noon from the side streets in the low 40s and going up to 86th St. along Fifth Ave. Lots of bands will follow along behind the Grand Marshal, Henry Mancini . . . The **Brooklyn Heights Promenade Art Show,** 10/12, 13, 14 from Remsen to Clark Sts., is an annual juried event, with watercolors, ceramics, batiks, watercolors, and photography among the media shown . . . **Ft. Tryon Park,** near the Cloisters, is celebrating its 50th anniversary with an all-day party: 10/13, in the afternoon, with music, park walks, children's fun, entertainment, more. Rain date, 10/20 . . . Citicorp Market, Lexington Ave. and 53rd St., is saluting the season all month, and through 10/11, the **Garden Club of America Flower Show** will add floods of color to the already lively space . . . You're invited to tuck your wee one into a backpack and journey up to **Wave Hill** in the Bronx, 252nd St. and Independence Ave., and join a nature walk with Susan Antenen—introduce your tot to outdoor wonders; 10/10 at 11 a.m. (549-2055). Free . . . A **Conservation Work Day** at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000), invites everyone over to be a good neighbor by helping to tidy up the garden and trails.

GOINGS-ON IN THE LITERARY WORLD include the **New York Book Fair,** 10/11, 12, 13 at Madison Square Garden; Fri. 3–10; Sat. 11–8, Sun. 11–6. Unlike the majority of Garden events, this one's free, and you'll see exhibits by more than 200 small presses and their distributors, feminist and third-world companies, gay-interest publishers, as well as more mainstream firms. Also book-related panels, readings, storytelling, and other acitivities . . . **Isaac B. Singer,** Nobel Laureate and favorite storyteller, will read from his work and talk with the audience, 10/13 at 3, at the West End Synagogue, 270 W. 89th St., sponsored by YIVO Institute for Jewish Research in conjunction with YIVO's weekend Jewish-literature conference (phone 535-6700 for ticket-admission details) . . . 10/13 is **Athol Fugard** day at the 92nd Street Y: the South African playwright will read and speak at 8 ($8), and at 4, director Lloyd Richards will interview the writer ($8) . . . An **Education and Career Fair** is free, 10/9, 11–2, at CUNY Graduate Center Mall, 33 W. 42nd St. The Public Library, Pace U., Empire State College, are some of the institutions to be represented.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thu. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.50; children under 12, $2.75.

THE SEAPORT EXPERIENCE—*The story of the South* Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.–Thu. 11 a.m.–6 p.m.; Fri., Sat. to 8. $3.75; under 12, $2.50.

TOURS

CHELSEA 1904–1913: "John Sloan's Neighborhood and Neighbors," a walk highlighting artistic, literary, and historical landmarks, with the artist's widow as a participant. 10/12 at noon, meet at 165 W. 23rd St. The Poetry Society of America (254-9628). Free.

THE FIRST AMERICAN BOHEMIA: "The Village Until World War I," a walk exploring architecture and history, art and literature. 10/13 at 2:30, meet under the Washington Square Arch. $3 donation to Sculpture & Arts Research Inc. (255-3991).

THE FIFTIES:"Fashionable Fifth Avenue," with the Museum of the City of New York (534-1672). 10/13 at 1:30, meet in front of the International Building, Fifth Ave. opposite St. Patrick's. $6.

PROSPECT PARK—A celebration walk with the Friends of the Parks (473-6283), honoring writer M.M. Graff. 10/13 at 1:30, meet at Litchfield Villa, P.P.W. and 5th St., and chat with the author at tour's end. $1.

MURRAY HILL—"Remnants of a Gilded Age." A New York Walk-About. 10/13 at 11 a.m. or 2, meet on N.W. corner of 34th St. and Madison Ave. (582-2015 weekdays; 914-834-5388 eves., weekends). $5.

CHINATOWN'S HERB MARKETS—Foods, medicines, teas, spices, ointments. Walk with Letha Hadadi of the International Society of Acupuncture. 10/12, 26, 1–5. New York Open Center (219-2527); $20.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. **Beyond Tilted Arc:** About Public Art; 10/8, 5:30–8:30, a a bus tour of the Port Authority of N.Y. and N.J. collections, including buffet reception; space limited . . . **The Entertainment District on Foot:** 10/10 at noon, "Great Squares of the World, Times Square"; $8 . . . **Architects at Work,** visits to N.Y. firms; 10/8 at 1, Swanke Hayden Connell, now working on the Statue of Liberty restoration; 10/15 at 6, Stephen Jacobs Associates;$8 . . . Also, a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign. And a free tour along a portion of Fifth Ave., each Thu. at 12:30; meet at the Urban Center, Madison Ave. at 51st St.

GREENWICH VILLAGE—"The Village Experience," a personalized walk with Lili Pollatos, who talks about history, trends, architecture (334-8463). Daily except Sun. at 10 and 2. $10.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all tours (427-6000, ext. 179). Phone about out-of-town and "activity" tours. 10/13 at noon, "The Seventies From River to River"; $8. 10/13 at noon, "The Writer's Upper West Side"; $8 . . . East Village Galleries, an "Artists' Hospitality" tour; 10/13 at 1; $13 . . . Christie's East, a tour of this auction house; 10/14 at 5:45; $10.

THE GREAT BROOKLYN BRIDGE—Tour with the Prospect Park Environmental Center (718-788-8500). 10/12 at 1, meet at Fulton Ferry Landing, Brooklyn. $2.

PICTURE STATEN ISLAND—A five-hour bus tour by the S.I. Historical Society: Richmondtown Restoration, the Alice Austen House, and Great Kills harbor. Sun. through 10/27. Meets at noon at the Ferry terminal, S.I., on bus ramp A. $10, children $6 (718-351-1617).

JAMAICA BAY, exploring Barren Island. The Shorewalkers of New York (663-2167). 10/13; phone for meeting place; $3.

UPPER WEST SIDE—Weekly walk with Vivian B. Awner, who explains what shaped the area, from the Dakota's early days to Art Deco. Every Sun. at 2; $6 (662-4042, for meeting place).

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.25 adults, $4.75 students and senior citizens, $3 children (877-1800, ext. 512).

URBAN PARK RANGERS—New York Harbor tours aboard the *Andrew Fletcher,* the sidewheeler at South Street Seaport Museum Pier 16. with lectures on waterfront topics (10/12, "Once and Future Waterfronts."); Sat. and Sun. through 11/2 at 2; $5 (964-2082) . . . "The History and Design of Central Park," a tour each Sat. at 1:30, leaving from the Dairy, 64th St. west of the Zoo; free. At 3 each Sat., the Rangers show you some of the park's natural areas; meet at Belvedere Castle, south of the Great Lawn at 79th St. . . Phone borough offices for the rest of this weekend's schedule: Bronx (589-0096). Brooklyn (718-297-3400). Manhattan (379-3091). Queens (718-699-4204). Staten Island (718-442-1304).

PICK YOUR OWN WILD FOOD—Phone for this weekend's plans."Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). Phone for meeting places. 10/12, Inwood Park. 10/13, Alley Pond, Queens. 10/14, Ft. Tilden Park, Brooklyn.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" *with Madeline Greene (777-5658).,* who shows you how to identify and use plants. 10/12, Brooklyn Botanic Garden. 10/13, Inwood Hills. $15; phone for meeting places.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Insect walk with Julian Adams: 10/12 at 1; $2; phone for meeting place. Wetland walks, Sun. at 1; $1. . . . Wave Hill, 249th St. and Independence Ave., Bronx (549-3200): A greenhouse-and-garden walk, every Sun. at 2:15; free with weekend admission, $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. Also: 10/12 at 1, meet at the Waverly Pl. and Sixth Ave. exit of IND subway, for a history tour of Greenwich Village; free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 10/13 at 10 a.m., meet at the Tramway plaza, 59th St. and Second Ave. for a walk around Rooesvelt Island (355-6845); $1, plus $1.80 fare.

SPORTS

HORSE RACING—The thoroughbreds are at Belmont for the fall meeting, through 10/21 (718-641-4700). Daily except Tue., post time at 1. $2, $5. Featured races: 10/11, the Temple Gwathmey 'chase; 10/12, the N.Y. Stallion Series (for fillies), the N.Y. Stallion Series (for colts), the Man o' War; 10/13, the Beldame; 10/14, the Frizette.

STEPS—10/13 at 10:30 a.m.: the Marathon Volunteer Run (2, 4, 6 miles), starting at 90th St. and Fifth Ave. (New York Road Runners Club: 860-4455.)

PRO FOOTBALL—Jets: 10/14 vs. Miami. Giants Stadium, East Rutherford, N.J. (421-6600). $15.

CHILDREN

DIGGING UP JERUSALEM, a program that will feature a simulated excavation site and a clay-vessel workshop, is being offered by the Jewish Museum (860-1888), 1109 Fifth Ave. (92nd St.), 10/13 at 1 and 2. Free with museum admission (adults, $3; seniors and children 6–16, $1.75).

FEELIN' GOOD at Theodore Roosevelt Birthplace National Historic Site, 28 E. 20th St., 10/13 at 2 p.m. The Peppermint Players present a show about good health, featuring music, magic, and Queen Nerves and her Health Nuts. Adults, 50 cents; children under 16 and seniors over 62, free (260-1616).

MICHAEL TAUBENSLAG PRODUCTIONS *presents the* "Funzapoppin' Magic Show" 10/13 at 1:30 p.m. Jan Hus Playhouse, 351 E. 74th St. $3.95 (772-9180).

ON STAGE, CHILDREN! will present "You + Me = We," a collage of stories, songs, scenes, and poems depicting childhood experiences. Sat. at 1 and 3:30 p.m., Hartley House Theater, 413 W. 46th St. (off Ninth Ave.). Children, $3; adults, $4 (666-1716).

PUPPETWORKS, INC. presents "Peter and the Wolf," enacted by life-size marionettes and narrated by ventriloquist Todd Stoekman, with his wooden sidekick, Shaun. Program also includes a curtain raiser, "The Frog Prince." Sundays at 2, through 10/20. Old First Church, Carroll St. and Seventh Ave., Brooklyn. $3.50 (reservations suggested: 718-834-1828).

STORYHOUR at Eeyore's, 11 a.m. at the Broadway store (at 82nd St.) and 12:30 at the Madison Ave. store (at 81st St.), every Sun. This Sun., Mem Fox, children's author from Australia, will entertain. Free, and refreshments are served (362-0634).

PUPPET PLAYHOUSE—Penny Jones and Co. presents "Mother Goose Tales" 10/12 at 11 a.m. and 1 p.m., Murphy Center at Asphalt Green, 555 E. 90th St. $3 (reservations suggested: 879-3316).

LITTLE PEOPLE'S THEATRE COMPANY presents "Goldilocks and the Three Bears" at 1:30 and "Humpty Dumpty Falls in Love" at 3, every Sat. and Sun. through 11/17. 39 Grove St. $4 (reservations required: 765-9540).

METROPOLITAN MUSEUM OF ART—At the Uris Center for Education, 10/12, 13: "Ancient Greek Mythical Creatures." Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . Meet at the Great Hall, 7 p.m. on 10/8, for discussion about and sketching of "Taino Art of the Dominican Republic" . . . At the Children's Bookshop every Sat. and Sun. at noon: storytime. 10/12 at 2, "Meet the Author": Riki Levinson reads from her first book, *Watch the Stars Come Out,* about a seven-year-old's journey to America. 10/13 at 2, "Meet the Artist": Richard Egielski's book *The Little Father* brings to life a Gelett Burgess verse. Fifth Ave. at 81st St. (570-3932).

CITY OF NEW YORK PARKS AND RECREATION—Friends With Nature: The Crotona Urban Park Rangers invite children to join a two-hour workshop every Sat. at 11:00 a.m., through October. Activities will vary but include movies, nature hikes, arts and crafts. Crotona Park Boathouse, by Indian Lake, Crotona Park, Bronx. Free (589-0096) . . . Belvedere Castle: Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 10/12 at 1, "Dig, Plant, Cover": Plant bulbs for spring flowers and find a worm or two with Princess Belva. 10/13 at 1, "A Knight About the Castle": Meet a knight on a special visit to Belvedere Castle. All events free but must reserve for Sat. workshops.

NEW YORK PUBLIC LIBRARY—At the **Yorkville Branch** 10/10 at 4, "What Mary Jo Shared," "Flyaway Dove," and "Mole and the Egg." Picture-book hours, Tue. and Wed. at 4. 222 E. 79th St. (744-5824). Free. Call your local branch for activities.

CHILDREN'S MUSEUM OF MANHATTAN, at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, children $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 10/12, "Columbus Day!": At 2, the museum presents "Baggy Pants Players" and "Seaworthy and Shipshape" (adults, $2; children, $1, in addition to museum admission). 10/13, "Zoetrope Autumn": Learn to create one of the earliest of movie-making devices. Free with museum admission.

PROSPECT PARK ENVIRONMENTAL CENTER (at the Picnic House, Propect Park) has various fall family activities, from sketching (Sat. at 10 a.m., through 10/26) to nature studies (Tue., Thu., Fri. after school). Call 718-788-8500 for info about fees and locations.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (873-1300). Mon., Tue., Thu., Sun. 10 a.m.–5:45 p.m.; Wed., Fri., Sat. 10–9 p.m. $1.50 suggested admission; adults, $3. Natural Science Center: Tue.–Sat. 10:30–12:30; 1:30–4:30. Introduction to plants, animals, rocks of New York.

BROOKLYN CHILDREN'S MUSEUM—Call 718-735-4400 for details of daily activities. Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10 a.m.–5. Every Sat. and Sun. at 2, "What's Up?," a free gallery program that will introduce children to the collections (School and Youth Program Division: 718-638-5000, ext. 221). 145 Brooklyn Ave.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

DOMANI—127A Mulberry St., at Hester St., 431-4081. Casual. Neopolitan. Spcls: manicotti Domani, veal chop alla Domani, crostaccio. Res. sug. L Sun.–Thurs. 11:45 a.m.–11:45 p.m., Fri.–Sat. to 12:45. Ent. Fri. & Sat til 4 a.m. Private parties for 60. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GANN—171 Spring St., bet. Thompson & W. Broadway, 966-0963. Casual. French/Japanese. Spcls: warm duck salad, Japanese tuna steak with tarragon lemon butter sauce, veal sweetbreads with chanterelle port sauce. Res. sug. L Tues.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D daily 5:30–11:30. **(M)** **AE, MC, V.**

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E)** **AE.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Ent. Private parking. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LO SCAMBIO—55 Liberty St., at Nassau St., 406-2900. Casual. Italian-Continental. Spcls: veal chop frescati, red snapper marechiare, lobster fra diablo. Res. sug. L & D Mon.–Fri. 11:45–9:30. Private parties for 160. Pianist Tues.–Fri. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D Tues.–Sun. 5–midnight. Private parties for 100. Ent. Wed–Sat. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., at 300 Broadway, 349-6350. Casual. Italian/American. Spcls: linguini con frutta di mare, chicken Dijon, veal Florentino. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 5–midnight. Private parties for 40. Closed Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.–Fri. noon–3. D Sun.–Mon. 5–11, Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I-M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No credit cards.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen soufflе. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken potpie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Fri. 5:15–10:30, Sat. to 11:30, Sun. 4:30–9:30. Br. Sun. noon–3:30. **(I)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30. Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V**

IBIZA—369 Lexington Ave., at 41st St., 953-0342 Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V**

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, DC, MC, V**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V**

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MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, **thru 10/13,** Apple Festival. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

INO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

L QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

IORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

ASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medallions of veal with shallots, crispy duck with fresh fruit, grilled halibut with corn sauce. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5–11. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

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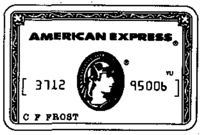

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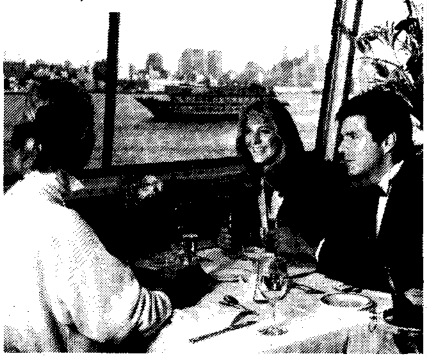

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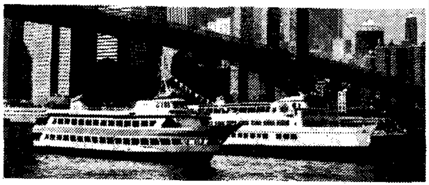

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LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Shoppers spcl. D 5:30–7:15. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** **AE, CB, DC, MC, V.**

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs, Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Fri. 3:30–11, Sat. to 11:30, Sun. 3–10. Piano bar in saloon Mon.–Fri. 5–11. Free D parking Mon.–Sat. 5–midnight. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10. Closed Sat.–Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.–Fri. 11:45–3. D Mon.–Fri. 3–11:30, Sat.–Sun. from 4:30. Pre-theater spec. D 4:30–7. Valet parking from 7. Party room avail. by advance res. **(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

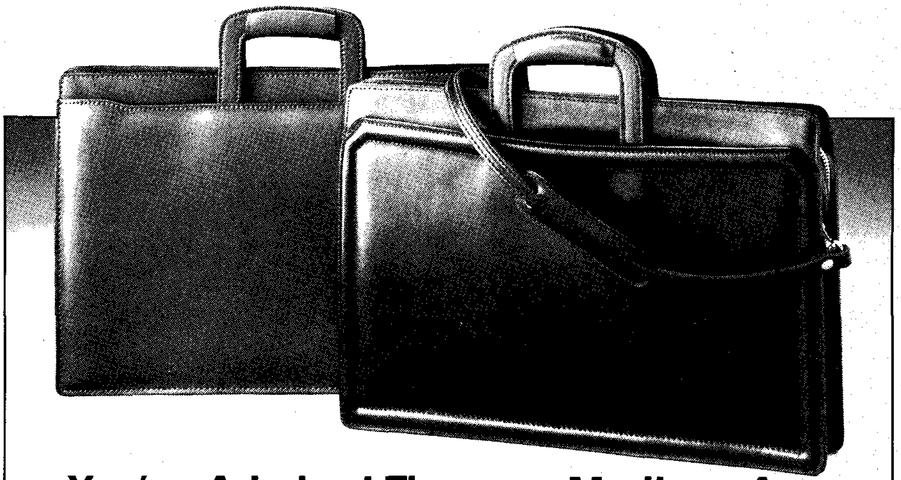
SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**



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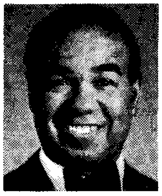

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RESTAURANTS

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.**, 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 56th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and mozzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarparielo, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.**, 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LAI LAI WEST—859 Ninth Ave., at 56th St., 586-5083. Casual. Hunan-Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. to midnight. **(I)** **AE, DC.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D

Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** **AE.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SPINDLETOP—254 W. 47th St., 719-2870. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. After theater supper. No-smoking room. Parties for 10–300. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

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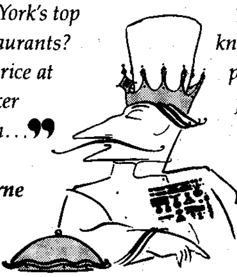

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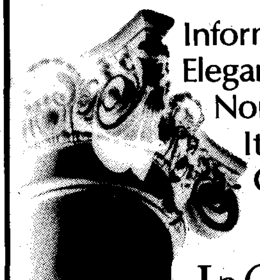

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RESTAURANTS

NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties for 70. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": *Mon.–Sat. 8–1 a.m., Sun. to midnight.* **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–9:30. Closed Sun. & Mon. **(M)** **No credit cards.**

AZUMA YA—406 E. 64th St., 758-9555/9639. Casual. Japanese. Spcls: ten varieties of lobster, beef-asparagus yaki, tuna teriyaki. Res. sug. L Mon.–Fri. 11–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Free dim-sum with cocktails daily 5–7. Japanese garden. **(M)** **AE, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M)** **AE, CB, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ANCORA—2330 Broadway, at 85th St., 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, papparadelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.-Fri. noon-4. D daily 5-1 a.m. Br Sat.-Sun. noon-4. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun. & Mon. 4-midnight, Tues.-Sat. 4-1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon-3. D daily 5:30-11. **(I)** **AE, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.-Sat. 11:30-3:30. D daily 5-11. Br Sun. noon-4. S from 11 p.m. Pianist Tues.-Sun. **(M)** **AE, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th-88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.-Sun. 4:30-11. Private parties for 40-50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** **AE, CB, DC, MC, V.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/Continental/seafood, Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.-Sun. noon-3. D daily 3-midnight. Private parties for 20-75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATERS EDGE—44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. **(M)** **AE, DC, MC, V.**

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NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Thurs., Mario Toledo—Choros from Brazil. Fri.–Wed. from 9–2 a.m., Melcio Milito and his new group. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/9,10, 29th Street Sax. Quartet. 10/11,12, Joanne Brackeen Quartet. 10/13, Carol Flamm and trio. 10/14, Libby Richman Quartet. 10/15, Bill Holiday Quartet. 10/16,17, Jackie Byard Trio. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. 10/8–13, Cleo Laine. 10/15–20, Carmen McRae. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 10/11, La Bamba and the Hubcaps "Big Band Night." 10/12, The Uncle Floyd Show. 10/16, Buster Poindexter and the Banshees of Blue. 10/17, D'Oa. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 10/12, Onaje Allan Gumbs and Stafford James. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Thru 10/14, Baldwin Pianos Jazz Festival with pianist Kirk Lightsey. 10/15–21, Carol Britto. Music from 9:30. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 10/12, Big Night Out. 10/17, Metamora. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 10/13, Joe Pass. 10/14, The Les Paul Trio. 10/15–20, Noel Pointer. Shows Sun.–Thurs. at 9 & 11, Fri.–Sat at 8, 10, & midnight. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 10/11, Pianosaurus. 10/12, Maria Muldaur. 10/17, David Massengill. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 10/9–12, Harold Mabern and Jamil Nasser. 10/13, Richard Carr Duo. 10/14,15, Roger Kellaway. **Upstairs:** 10/9 at 8:30, Laura Theodore, followed by Anie Golden at 10. 10/10 at 8:30, Marta Sanders; Zora Rasmussen with Marc Shaiman at 10, and Loretta Devine with Loni Berry at 11:30. 10/11 at 11, Gail Boggs with Brenda Madison, followed by the Mario Cantone Comedy Show at 1 a.m. 10/12 at 9, The High-Heeled Woman; followed by Music and Comedy Showcase at 11 and 1 a.m.. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.–Sat. 10–3 a.m., singer Alicia Sherman with Peter Madsen on piano and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Mon. 10–3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo followed by Brooks Kerr Duo from 10–3 a.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 10/9 at 8, Rian Keating. 10/10 at 8:30, Katherine Woodward with John Jacobson. 10/11,12 at 8, *Between Friends* with Bonnie Pearlman and Rob Granfors; Jane Carey and Suzanne Falter at 10/30. 10/15,22, at 8:30, Lynn Lobban sings John Wallowitch, with Mr. Wallowitch. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 10/9, Anthony Kane Blues Band; 77 Sunset Strip. 10/10, Dianna Jones; Surreal McCoys. 10/11, Tom Pacheco; Josie Kuhn. 10/12, Igloos; The Staff. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat from 9:30 p.m., Sun.–Mon from 9. Thru 10/12, pianist Roland Hanna. 10/13,14, pianist Bill Charlap. 10/15–19, pianists Bill Mays and Fred Hersch. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/26, Kay Ballard stars with Arthur Siegel in a special show devoted to the Genius of E.Y. ("Yip") Harburg, Tues.–Sat at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 10/9, Arthur Rhames. 10/11,12, Noel Pointer. 10/13, B.M.F. Sextet. **AE, CB, DC, MC.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Fri. at 9, pianist Howie Wyeth with Danny Kane on guitar. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 10/11, The Neats. 10/12, Saga - Shy Talk. 10/14, The Tomboys. 10/17, Duane Eddy with the Raybeats. 10/18, Fats Domino. **No credit cards.**

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 10/9, Myno Jackson with Lenny Underwood, Phil Hamilton, Tony Cintron Jr., and Oscar Cartaya. 10/10–12, Didier Lockwood. **MC, V.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat., 2–6. Legendary trumpeter Doc Cheatham, Sun 3–7. Thru 10/13,15–20, Abdullah Ibrahim Dollar Brand with Ekaya, Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, Cecil McBee, Ben Riley. 10/14, Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 10/12, singer-actress Linda Hopkins, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 10 & midnight. 10/13 at 3 & 6, Rejoice on a Sunday Afternoon–musical presentation. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 10/9, Spencer Bohren. 10/10, Elliot Murphy and Band. 10/11, Loup Gurou Zydeco. 10/15, The Bullies. 10/16, Firesign. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 10/14, Ray Barretto and his Orchestra with Manny Oquendo's Libre and guest soloist Randy Brecker. Music from 9 p.m. **Terrace:** Nightly from 9:30, pianist Hilton Ruiz with Major Holley on bass. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 10/13, Tommy Flanagan Trio featuring George Mraz and Al Foster. 10/14, Mel Lewis and the Jazz Orchestra. 10/15–20, John Abercrombie and Michael Brecker Quartet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 10/12, pianist Junior Mance with Marty Rivera on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 10/9, Ike Turner. 10/10, Melanie. 10/14, Memphis Slim. 10/15, Jonathan Edwards. 10/18, The Gadd Gang! Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 10/13, Harry Shearer, Tues.–Thurs., Sun. at 9, Fri.–Sat. at 9 & 11:30. 10/15–20, Shirley Hemphill. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. **AE.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/12, comedians Richie Gold, Danny Curtis, Barry Berry and Hiram Kasten with singer Denise Schaeffer and Dangergield's Trio, Mon.–Thurs. at 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. 10/13 from 9:30, Comedy Show hosted by Hiram Kasten. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.–Thurs. 8–4 a.m., Fri. & Sat. two shows at 8 & midnight. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Jo Monte and comedian Terry Day. Fri., magician Mike Bornstein and comedian Kent Kasper. Sat., magician Mike Bornstein and comedian Keith Thomas. Tues.–Thurs. at 9:30, Fri. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **AE.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 11/16, the Mike Cerratti Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8 p.m.–3 a.m. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 10/9, Carlene Davis. 10/10–12, Batucaje. 10/15, Azymuth. 10/16,17, Burning Spear. **AE, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Thru 10/12, John Wallowitch the "American Noel Coward," sings and plays his own songs, Wed.–Sat. at 6:30 . . .Thru 10/26 at 9, the legendary harmonica virtuoso, Larry Adler . . .10/9–26, jazz tap-dancer Brenda Bufalino accompanied by the Amy Duncan Trio, Wed.–Sat at 11 . . .10/16 at 6:30, Blossom Dearie returns. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 10/12, jazz-singer Carol Fredette, Mon.–Thurs. at 9:30, Fri.–Sat. at 9 & 11. 10/14–19 at 9, singer Marlene VerPlanck, followed by singer Jaime Zee Eisner at 11. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West Fourth Sts., 242-9557. 10/10, Anne Marie Lowell with Wes McAfee. 10/11, Barbara Lea and Wes McAfee. 10/12, singer Judy Kreston and pianist David Lahm. 10/13, Arthur Kirson with David Lahm. 10/14, Sheila Sullivan with Buddy Barnes. 10/15, *Always a Song,* with singer-pianist-composer Jay Kerr. **No credit cards.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 10/9,16, Leigh Clarkgranville. 10/10, One Big Happy Family; Maggie Anderson. 10/11,12, Stan Lawrence; Maggie Anderson. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. 10/9–26, Peggy King with the Mike Renzi Trio, Wed. & Thurs. at 9, Fri. & Sat at 8:30 & 10:30. **AE, CB, DC, MC, V.**

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 10/27, Jack Morgan and the Russ Morgan Orchestra, play for dancing, nightly except Mon. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer Julie Wilson accompanied by pianist Billy Roy in *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celebration,* Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 10/12, singer-pianist Steve Ross, Tues.–Sat. at 10 & midnight. 10/15–12/31, Bobby Short returns. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues., Thurs.–Sun. from 7–midnight, Mon. & Wed., pianist Betsy Hirsch takes over. Every Mon.-Fri., from 3-7, pianist Spencer Glanz, and Sat.-Sun., Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Sat.–Sun.pianist Nancy Winston, 6–11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30–1:30 a.m. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon., 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

CHINESE TEA ROOM—165 W. 56th St., 757-9522. Oriental restaurant with jazz-pianist Ellis Larkins playing Mon.–Sat. 9–midnight. **AE, DC, MC, V.**

DIVINO—1542 Second Ave., bet. 80th–81st Sts., 517-9269. Every Tues., Wed. & Sat. from 9–1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Thurs. & Fri., Nancy Marano plays famous Broadway show tunes, past and present. **AE, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. 10/14,21 at 8:30 singer/comedienne Allison McKay, followed by singer John Herrera at 11. 10/15 at 8:30, Bradshaw Smith in *Changing Channels.* **No credit cards.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 10/9–12 at 8, Valerie Charles. 10/10 at 10, Nancy Redman. 10/11 at 10, For Play - improv. group. 10/12 at 10, Mr. Ruby Rims. **No credit cards.**

HANRATTY'S—1754 Second Ave., 289-3200. Thru 10/12, John Eaton. 10/13, Keith Macdonald. 10/14, Dick Hyman. 10/15–19, Johnny Varro. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Thru 10/26, singer-pianist Chris Barrett, Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor, Thurs.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. **AE, DC, MC, V.**

TED HOOK—256 W. 52nd St., 247-4949. Ted Hook's latest restaurant/piano-bar with Ronny Whyte at the piano every Tues.–Sat. from 10 p.m. Mon., Ronnelle Bright is seated at the piano. **AE, MC, V.**

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. Nightly 7:30–1:30 a.m. **AE, CB, DC, MC, V.**

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RADIO

HIGHLIGHTS

Wed., Oct. 9

3:00/WNCN—Debussy: Printemps; **Haydn:** Trio for Baryton #96 in b.

WNYC—Carter: Variations for Orch; **Schuman:** Sym #9.

4:04/WQXR-AM/FM—Mendelssohn: Serenade & Allegro Giojoso in b; **Bach:** Trio Sonata in d.

5:00/WNCN—Haydn: Trio for Baryton #101 in C; **Chopin:** Mazurkas, Op. 59.

6:00/WNCN—Ponchielli: La Gioconda: Dance of the Hours.

7:03/WQXR-AM/FM—Bach: Sonata in d for Flute & Harpsichord; **Respighi:** Brazilian Impressions.

8:00/WNYC—Cincinnati Symphony Orchestra. With the Empire Brass Quintet. **Strauss:** Don Juan, Op. 20; **Taxin:** Cto for Brass Qnt & Orch; **Gabrieli:** Canzoni.

8:05/WQXR-AM/FM—Hummel: Trumpet Cto in E; **Gounod:** Sym #1 in D.

9:00/WNCN—Carpenter: Adventures in a Perambulator; **Poulenc:** Ce doux petit visage (poem by Eluard).

9:06/WQXR-AM/FM—Ravel: Quartet; **C. Nielsen:** Qnt, Op. 43.

Thurs., Oct. 10

3:00/WNCN—Grofe: Grand Canyon Suite; **Geminiani:** Cto Grosso in D, Op. 3, #1.

WNYC—Penderecki: St. Luke Passion.

4:04/WQXR-AM/FM—Mozart: Qt #6 in B-Flat; **Brahms:** Academic Festival Ov.

5:00/WNCN—Myslivecek: Qnt #2 in E-Flat.

6:00/WNCN—Handel: Cto Grosso in F, Op. 3, #4; **Mussorgsky:** Night on Bald Mountain.

7:03/WQXR-AM/FM—Jose Feghali, The Gold Medal Winner of the 7th Van Cliburn International Piano Competition.

8:00/WNYC—Chamber Music Society of Lincoln Center. **Haydn:** Trio for Violin, Viola & Cello in G, Op. 53; **Perle:** Serenade III for Winds, Strings, Percussion & Piano; **Berg:** 3 Songs.

8:06/WQXR-AM/FM—Delibes: Coppelia: Excerpts; **R. Strauss:** Horn Cto #1 in E-Flat.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Violinist Joseph Silverstein, the Baltimore Symphony Orchestra, conducted by David Zinman. **Wuorinen:** Crossfire (New York premiere); **Dvorak:** Cto for Violin in a, Op. 53.

Fri., Oct. 11

3:00/WNCN—Chopin: Sonata for Piano #2 in b-flat, Op. 35; **Vivaldi:** Cto for Lute, Strings & Basso continuo in D.

WNYC—The historic 25th anniversary John Cage retrospective.

4:04/WQXR-AM/FM—Telemann: Horn Cto in D; **Rachmaninoff:** The Rock; **Haydn:** Sym #12 in E.

5:00/WNCN—Sarri: Cto in a; **Nardini:** Cto for Violin in e.

6:00/WNCN—Handel: Cto for Oboe #2 in B-Flat.

7:03/WQXR-AM/FM—Vivaldi: Cello Cto in a; **Schubert:** Fantasy in f, Op. 103 for Piano, four hands.

8:00/WNCN—Purcell: Trumpet Tune & Air; **Elgar:** Cockaigne Ov.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:05/WQXR-AM/FM—Haydn: Violin Cto #1 in C; **Tchaikovsky:** Swan Lake: Suite.

9:00/WNCN—Purcell: Timon of Athens: The Masque; **Moscheles:** German Dances.

WNYC—Berlioz: Beatrice and Benedict.

Sat., Oct. 12

10:00 a.m./WNCN—Schubert: Impromptu in E-Flat, Op. 90, #2; **WNYC—Mahler:** Sym #4 in G.

10:04 a.m./WQXR-AM/FM—Bizet: L'Arlesienne Suite #1; **Bartok:** Suite #1, Op. 3: Vivace.

11:00 a.m./WNCN—Debussy: Danse; **Handel:** Water Music.

11:05 a.m./WQXR-AM/FM—Schumann: Overture, Scherzo & Finale; **Tartini:** Violin & Piano Sonata in g.

12:00/WNYC—Library of Congress Chamber Music. The Juilliard String Quartet. **J.S. Bach:** The Art of the Fugue, arranged for a string quartet by Roy Harris.

1:04/WQXR-AM/FM—Britten: Matinees Musicales.

2:00/WNCN—National Symphony Orchestra. Mstislav Rostropovich, conductor. **Beethoven:** Pastorale; **Albert:** River Run (world premiere).

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **R. Strauss:** Salome (Nilsson, Hoffman, Stolze, Vienna Phil/Solti).

3:00/WNYC—Excerpts from the opera *Einstein on the Beach*, by Robert Wilson and Philip Glass.

4:00/WNCN—Beethoven: Fantásia in g, Op. 77; **Vivaldi:** Cto for 2 Violins & Strings in a.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

7:00/WNCN—Great Performances. **Verdi:** Rigoletto (Gruberova, Pavarotti, Wixell). A film by Jean-Pierre Ponelle, simulcast in stereo with WNET-TV/Channel 13, on the occasion of Mr. Pavarotti's 50th birthday.

9:00/WKCR—Opera Topics. Lorenzo Alvary on the Viotti International Singing Competition in Vercelli, Italy.

WNCN—Salzburg Festival. With Luciano Pavarotti, tenor and Leone Magiera, pianist. **Bononcini:** Per la gloria d'adorarvi; **Pergolesi:** Nina; **Scarlatti:** Gia il sole dal Gange; **Rossini:** La Promessa; **Bellini:** Vaga luna.

9:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor. With clarinetist Franklin Cohen. **Barber:** Medea's Dance of Vengeance; **Copland:** Clarinet Cto; **Tchaikovsky:** Sym #2, "Little Russian."

9:30/WKCR—Covent Garden in the Twenties and Thirties. Stefan Zucker, host. Giovanni Zenatello in live excerpts from **Verdi**'s *Otello*.

Sun., Oct. 13

9:04 a.m./WQXR-AM/FM—Haydn: Sym #87 in A; **Giuliani:** Guitar Cto.

10:00 a.m./WNCN—Classic Guitar. **Narvaez:** Guitar Works; **Boccherini:** Guitar Qnt in E; **Albeniz:** Suite Espanola.

WNYC—Haydn: Sonata #52 in E-Flat; **Beethoven:** Piano Cto #2.

11:00 a.m./WNCN—Various: Florentine Music of the 14th Century; **R. Strauss:** Death and Transfiguration, Op. 24.

12:00/WNYC—Brooklyn Academy of Music Chamber Music. **Haydn:** String Trio in G, Op. 53; songs of **Schubert, Rachmaninoff**, and **Schumann**; **Dvorak:** Piano Qt in E-Flat, Op. 87.

1:00/WNCN—Chicago Symphony Orchestra. George Solti, conductor. **Shostakovich:** Sym #9, Op. 70; **Bruckner:** Sym #9 in d; **Debussy:** Nocturnes: Fetes. Recorded in the Concertgebouw, Amsterdam.

2:05/WQXR-AM/FM—Italy in Music. With George Jellinek.

3:00/WNCN—Handel: Cto Grosso in d, Op. 3, #5; **Schubert:** Scherzi.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With flutist Jeanne Baxtresser. **C.P.E. Bach:** Cto for Flute, Strings & Continuo in d; **Mahler:** Sym #5.

4:00/WNCN—Moszkowski: Etincelles, Op. 36, #6; **Delius:** Summer Night on the River.

6:00/WNYC—St. Louis Symphony. **Beethoven:** "Egmont" Ov, Op. 84; **Chopin:** Piano Cto #2 in F, Op. 21; **Rachmaninoff:** Sym #1 in d, Op. 13.

7:00/WNCN—Schubert: Sonata for Piano in A, Op. 120; **J. Strauss Jr.:** Voices of Spring Waltz, Op. 410.

8:00/WNYC—Pipedreams. A selection of recent organ recordings, with an emphasis on the unusual.

8:05/WQXR-AM/FM—Delta Opera House. **Massenet:** Manon (Sills, Gedda, Souzay, Bacquier, New Phil Orch/Rudel).

9:00/WNCN—Great Concerts From the Y. Recorded at the 92nd Street Y. With violinists Jaime Laredo, Todd Phillips, violists Kim Kashkashian, Ah Ling Neu, cellist Sharon Robinson, **Rossini:** Sonata #1 in G for Two Violins, Cello & Double Bass; **Spohr:** Octet in E, Op. 32; **Mozart:** Divertimento in D.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. With pianist Peter Serkin. **Mozart:** Concert-Rondo in D; **Takemitsu:** Piano Cto; **Tchaikovsky:** Sym #6.

Mon., Sept. 14

3:00/WNCN—Tchaikovsky: Variations on a Rococo Theme for Cello, Op. 33; **Onslow:** Sonata for Piano Four Hands.

4:04/WQXR-AM/FM—Mozart: Sym in F; **Giuliani:** Variations on an Austrian Folk Song.

5:00/WNCN—Chopin: Ballade #4 in f, Op. 52; **Haydn:** Divertimento in E-Flat.

6:00/WNCN—Roman: Sinfonia #20 in e; **Satie:** Mercure.

7:03/WQXR-AM/FM—Strauss: Die Fledermaus: Ov; **Boismortier:** Don Quichotte: Orchestral Suite.

8:00/WNCN—Albinoni: Cto for Oboe in B-Flat; **Various:** Songs of the Elizabethan and Jacobean Era.

WNYC—Bach Gesellschaft. Hosted by Mr. and Mrs. Ian Strasfogel. Prelude & Fugue in a; 12 Two-and-Three Part Inventions; French Suite #2 in c.

8:05/WQXR-AM/FM—Beethoven: Sym #8 in F; **Debussy:** Jeux (Ballet).

Tues., Oct. 15

3:00/WNCN—Ravel: Piano Trio in a; **Alkan:** Cto da camera for Piano #2 in c-sharp.

WNYC—Pfitzner: Von Deutscher Seele.

4:04/WQXR-AM-FM—Debussy: Petite Suite; **Fasch:** Cto for 2 Horns in F.

6:00/WNCN—Hotteterre: Suite in c; **Weber:** Der Freischutz: Ov.

7:03/WQXR-AM/FM—Grieg: In Autumn; **Haydn:** Trio in c, #13; **Gottschalk:** Cakewalk: Grand Walkaround.

8:00/WNCN—Emanuel Vardi, violist, broadcast live from the WNCN Live Performance Studio.

WNYC—New Music Los Angeles. **Rzewski:** Song and Dance; **Davies:** Vesalii Icones.

8:05/WQXR-AM/FM—Mozart: Sym #25 in g; **R. Strauss:** Josephslegende, Op. 63.

9:00/WNCN—Sibelius: Finlandia, Op. 26; **Monteverdi:** Madrigals: Book 3.

9:06/WQXR-AM/FM—Philadelphia Orchestra. Riccardo Muti. conductor. With clarinetist Anthony Gigliotti, bassoonist Bernard Garfield. **Fine:** Notturno for Strings & Harp; **R. Strauss:** Duet-Concertino for Clarinet, Bassoon, Strings and Harp; **Beethoven:** Sym #4 in B-Flat, Op. 60.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, October 9–11 and 14–15

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNEW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
🅗 **HOME BOX OFFICE**
212-484-1100
🅝 **UPTOWN**
212-942-7200
🅢 **SHOWTIME**
212-708-1600
🅦 **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
❾ Jimmy Swaggart
⓫ Civic Programming (except Mon)
Mon/Tom and Jerry
🅗 Wed/**Movie:** Isaac Littlefeathers
🅢 Mon/Faerie Tale Theatre (cc)

6:05
🅗 Thu/**Movie:** Oliver and the Artful Dodger

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Great Space Coaster
🅗 Mon/**Movie:** Isaac Littlefeathers
Tue/**Movie:** Oliver and the Artful Dodger
🅢 Fri, Tue/**Movie:** Runaway Island

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America
⓫ Scooby Doo
🅗 Fri/Sometimes I Wonder
🅢 Wed/**Movie:** The Biko Inquest
Mon/African Adventure

7:30
❺ Woody Woodpecker and Bugs Bunny
❾ Straight Talk
⓫ Heathcliff
🅗 Wed/Fraggle Rock (cc)
Thu/We Think the World Is Round
🅢 Thu/**Movie:** Puddin' Head Wilson

8:00
⓫ Voltron
🅗 Wed/**Movie:** Headin' for Broadway
Thu/**Movie:** Running Brave
Fri/**Movie:** Chariots of Fire
Mon/**Movie:** Shipwreck!
Tue/**Movie:** Scandalous
🅢 Mon/**Movie:** Robin Hood and the Sorcerer
Tue/**Movie:** Country

8:30
❺ The Flintstones
❾ Flying Nun
⓫ Superfriends
🅢 Fri/**Movie:** The Secret of the Golden Dragon

9:00
❷ Catch Phrase
❹ Donahue
❺ Brady Bunch
❼ Morning Show
❾ Gidget
⓫ The Munsters
🅢 Wed–Thu/The Honeymooners . . . The Lost Episodes (cc)
🅦 Wed/**Movie:** Until September
Thu/**Movie:** Fame
Fri/**Movie:** Revenge of the Nerds
Mon/**Movie:** The Keep
Tue/**Movie:** The Incubus

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Romper Room
⓫ Private Benjamin
🅗 Wed/Video Jukebox
Tue/One Man's Fight for Life

10:00
❷ $25,000 Pyramid
❹ Your Number's Up
❺ I Love Lucy
⓫ Sanford & Son
🅗 Wed/**Movie:** The Buddy System
Thu/**Movie:** Unfaithfully Yours (1984)
Fri/**Movie:** Champions (cc)
Mon/**Movie:** Running Brave
🅢 Wed, Mon/**Movie:** Teresa
Thu/**Movie:** Our Mother's House
Fri/**Movie:** The Devil to Pay
Tue/**Movie:** The V.I.P.'s

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ Love Songs
❼ Headline Chasers
❾ Partridge Family
⓫ Best Talk in Town
🅗 Tue/**Movie:** Headin' for Broadway

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Three's a Crowd
❾ Bewitched
⓫ All About Us
🅦 Wed/**Movie:** A Night in Heaven
Fri/**Movie:** Private School
Mon/**Movie:** Tightrope
Tue/**Movie:** Full Moon in Paris

11:15
🅦 Thu/**Movie:** These Three

11:30
❹ Scrabble
❺ 1st Edition
❼ All-Star Blitz
❾ I Dream of Jeannie
⓫ It's a Great Life

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ News
⓫ What's Hot! What's Not?
🅗 Wed/**Movie:** Last Plane Out
Thu/**Movie:** Country
Fri/**Movie:** Scandalous
Mon/**Movie:** Sheena (cc)
Tue/**Movie:** Brainstorm
🅢 Wed/**Movie:** River Rat
Thu/**Movie:** Experience Preferred . . . but Not Essential
Fri/**Movie:** Give My Regards to Broad Street
Mon/**Movie:** All of Me
Tue/**Movie:** The Buddy System

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Inday News
🅦 Wed/**Movie:** Love Streams

12:45
🅦 Thu/**Movie:** The Terminator
Tue/**Movie:** Once Upon a Time in America (abridged)

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Joker's Wild
⓫ Love Boat (except Mon)
Mon/**Special:** Columbus Day Parade
🅦 Fri/**Movie:** Going Berserk
Mon/**Movie:** Fort Apache, the Bronx

1:30
❷ As the World Turns
❾ Tic Tac Dough
🅗 Fri/**Movie:** To Race the Wind
🅢 Thu/Caroline

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
⓫ Tom and Jerry (except Mon)
🅗 Wed/**Movie:** The Life of Riley
Thu/Phil Collins: No Jacket Required—Sold Out
Mon/**Movie:** Unfaithfully Yours (1984)
Tue/**Movie:** Give My Regards to Broad Street (cc)
🅢 Wed/**Movie:** The Year of Living Dangerously (cc)
Thu/**Movie:** All of Me
Fri/**Movie:** Big Parade of Comedy
Mon/**Movie:** Rock of the '80s
Tue/**Movie:** Give My Regards to Broad Street

2:03
❺ Popeye

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ The Jetsons (except Mon)

2:45
🅦 Thu/**Movie:** Fame

3:00
❷ Guiding Light
❹ Santa Barbara (except Mon, Wed)
Wed/**Baseball:** American League Championship Series—Game 2 (teams TBA)
Mon/**Baseball:** National League Championship Series—Game 5 (if necessary, teams TBA)
❺ Jayce and the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ Challenge of the Gobots
🅗 Thu/We Think the World Is Round
🅢 Mon/African Adventure
🅦 Wed/**Movie:** Until September
Fri/**Movie:** Revenge of the Nerds

3:15
🅦 Mon/**Movie:** The Keep

3:30
❺ She-Ra
⓫ Mask
🅗 Wed/One Man's Fight for Life
Thu/**Movie:** Oliver and the Artful Dodger
Fri/Sometimes I Wonder
🅦 Tue/**Movie:** The Incubus

4:00
❷ America
❹ Love Connection (except Wed, Mon)
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Dallas
⓫ The Transformers
⓭ Sesame Street (cc)
🅗 Mon/Sometimes I Wonder
Tue/**Movie:** Oliver and the Artful Dodger
🅢 Wed/**Movie:** Phantom Tree House
Thu/**Movie:** Railway Children
Fri/A Tale of Four Wishes
Mon/**Movie:** Puddin' Head Wilson
Tue/**Movie:** Runaway Island

4:30
❹ People's Court (except Wed, Mon)
❺ Thundercats
❼ Sale of the Century
⓫ G.I. Joe
🅗 Wed, Fri/Fraggle Rock (cc)

5:00
❷ News
❹ News (except Wed, Mon)
❺ Brady Bunch
❼ News (except Wed)
Wed/Afterschool Specials
❾ Police Woman
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
🅗 Wed/**Movie:** Isaac Littlefeathers
Thu/**Movie:** Sheena (cc)
Fri/Inside the NFL
Mon/We Think the World Is Round
🅢 Fri/**Movie:** Runaway Island
🅦 Wed/**Movie:** The Secret of NIMH
Thu/**Movie:** Dreamscape
Fri/**Movie:** The Woman in Red
Mon/**Movie:** Peter and the Wolf and Other Tales
Tue/**Movie:** Kidco

5:30
❺ What's Happening
⓭ 3-2-1 Contact
🅗 Mon/**Movie:** The Miracle of Kathy Miller
Tue/Video Jukebox
🅢 Wed/**Movie:** The Old Curiosity Shop
Mon/**Movie:** Phantom Tree House

Weeknights, October 9–11 and 14–15

WED., OCT. 9

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Nightly News
㉑ Half a Handy Hour II

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Saving Energy
🅗 **Movie:** Breakin'

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Monty Python
㉑ Nightly Business Report
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** Grandview, U.S.A.

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Stir Crazy
❹ Major League Baseball: An Inside Look
❺ P.M. Magazine
❼ The Insiders (cc)
❾ News
⓫ **Movie:** The Big Sleep (1946). Humphrey Bogart, Lauren Bacall, Martha Vickers, Dorothy Malone. Decadence, blackmail, and murder in an L.A. of venetian blinds and cul-de-sacs.
㉑ Nanny
㉛ War: A Commentary by Gwynne Dyer
🅗 **Movie:** The Buddy System
🅝 **Movie:** Boat People
🅢 Brothers (cc)

8:15
❹ **Baseball:** National League Championship Series—Game 1 (teams TBA)

8:30
❺ Banacek
❾ Family Feud
⓭ The Tripods
🅢 Washingtoon

9:00
❷ Charlie & Company
❼ Dynasty (cc)
❾ **Movie:** Ten Tall Men (1951). Burt Lancaster, Gilbert Roland.
⓭ Smithsonian World (cc)
㉑ Fall and Rise of Reginald Perrin
㉛ Right to Know
🅢 **Movie:** Police Academy (cc)
🅦 **Movie:** A Night in Heaven

9:30
❷ George Burns Comedy Week
㉑ The Bounder

10:00
❷ The Equalizer
❺ ⓫ News
❼ Hotel (cc)
⓭ Uncommon Places: The Architecture of Frank Lloyd Wright
㉑ Bless Me Father
㉛ Making Overtures
🅗 **Movie:** Once Upon a Time in America (abridged) (cc)
🅝 **Movie:** Vortex

10:30
㉑ Only When I Laugh
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ To the Manor Born
㉑ Doctor Who
🅢 **Movie:** The Initiation
🅦 **Movie:** Bodies in Heat

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Hawaii Five-O
⓫ The Honeymooners
⓭ Monty Python
㉑ Long Island Report

12 MIDNIGHT
❼ Eye on Hollywood
⓫ Comedy Break
⓭ Masterpiece Theatre—The Irish R.M. (cc)
🅝 **Movie:** The Night of the Shooting Stars

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Sally Jesse Raphaël
❾ Best of Saturday Night Live
⓫ Star Trek
🅗 Video Jukebox
🅢 **Movie:** The Year of Living Dangerously (cc)
🅦 **Movie:** Until September

12:40
❷ **Movie:** The Hoax (1974). Bill Ewing, Frank Bonner.

1:00
❺ Get Smart
❼ **Movie:** The Hustler (1961). Paul Newman, Jackie Gleason, George C. Scott, Piper Laurie. Callow shark learns from Laurie. Great pool-hall atmosphere, cast.
❾ Joe Franklin
🅗 **Movie:** Cross Country

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** All in a Night's Work (1961). Dean Martin, Shirley MacLaine, Cliff Robertson.
❾ **Movie:** Mr. and Mrs. Smith (1941). Carole Lombard, Robert Montgomery. Domestic Hitchcock.
⓫ Start of Something Big

2:30
❹ Ben Casey
🅢 **Movie:** The Fifth Floor
🅦 **Movie:** Love Streams

2:35
🅗 **Movie:** The Hunger

3:00
⓫ Space: 1999

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Emergency!
🅢 **Movie:** The Biko Inquest

4:15
🅗 **Movie:** The Park Is Mine (cc)

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Space: 1999

5:30
❹ Here's Lucy
❼ Morning Stretch

5:50
🅢 Phantom Tree House

THU., OCT. 10

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Nightly News
㉑ Wildlife Woodcarvers
🅢 **Movie:** The V.I.P.'s

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Roughing It

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
🅗 Inside the NFL
🅦 **Movie:** These Three

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ P.M. Magazine
❼ Fall Guy (cc)
❾ News
⓫ **Movie:** To Have and Have Not (1944). Humphrey Bogart, Lauren Bacall, Walter Brennan, Hoagy Carmichael. Bacall teaches Bogart how to whistle: "Just put your lips together and blow."
㉑ Unfinished Business (cc)
㉛ The Booth
🅗 **Movie:** The Jigsaw Man
🅝 **Movie:** Lola Montes
🅢 **Movie:** The Osterman Weekend

8:30
❹ **Baseball:** National League Championship Series—Game 2 (teams TBA)
❺ All in the Family
❾ Family Feud
⓭ Currents

9:00
❷ Simon & Simon
❺ Merv Griffin
❼ Lady Blue (cc)
❾ **Movie:** The Bushido Blade (1979). Richard Boone, Frank Converse.
⓭ A Walk Through the 20th Century With Bill Moyers—The 30-Second President.
㉑ Here's to Your Health
🅦 **Movie:** Tightrope

9:30
㉑ This Old House (cc)
㉛ The Old Globe: A Theatre Reborn
🅗 **Movie:** Brainstorm

10:00
❷ Knots Landing
❺ ⓫ News
❼ 20/20 (cc)
⓭ Memories of War—Jailed by the British
㉑ Austin City Limits
㉛ On Our Own
🅝 **Movie:** The Aviators Wife
🅢 The Honeymooners . . . The Lost Episodes (cc)

10:30
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Channel Crossings—Acceptable Levels
㉑ Doctor Who
🅢 **Movie:** All of Me
🅦 **Movie:** Hot Pursuit

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Long Island Report
🅗 Phil Collins: No Jacket Required—Sold Out

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Comedy Break
🅝 **Movie:** Erendira

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Sally Jesse Raphaël
⓫ Star Trek
🅗 **Movie:** Country
🅦 **Movie:** The Terminator

12:40
❷ **Movie:** Sparrow (1978). Randy Herman, Catherine Hicks.
🅢 **Movie:** Experience Preferred . . . but Not Essential

1:00
❺ Get Smart
❼ **Movie:** Moment to Moment (1966). Jean Seberg, Honor Blackman.
❾ Joe Franklin

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Strange Behavior (1980). Michael Murphy, Louise Fletcher.
❾ **Movie:** Lucky Partners (1940). Ronald Colman, Ginger Rogers.
⓫ Lifestyles of the Rich and Famous
🅢 **Movie:** The Nestling

2:25
🅗 Inside the NFL

2:30
❹ Ben Casey
🅦 **Movie:** Fame

3:00
⓫ Space: 1999

3:25
🅗 **Movie:** Sheena (cc)

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Emergency!
🅢 **Movie:** Railway Children

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Space: 1999

5:25
🅗 **Movie:** A Night in Heaven

5:30
❹ Here's Lucy
❼ Morning Stretch

5:50
🅢 Caroline

FRI., OCT. 11

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Nightly News
㉑ Motorweek
🅗 **Movie:** The Buddy System

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Victory Garden

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Capitol Journal
㉑ Nightly Business Report
🅢 Bernice Bobs Her Hair
🅦 **Movie:** The Wild Life

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ Major League Baseball: An Inside Look
❺ P.M. Magazine
❼ Webster (cc)
❾ News
⓫ **Movie:** Dead End (1937). Humphrey Bogart, Sylvia Sydney, Joel McCrea, Claire Trevor. NYC tenements.
㉑ ㉛ Washington Week in Review
🅗 Ninja III: The Domination
🅝 **Movie:** The Conformist
🅢 **Movie:** Give My Regards to Broad Street

8:15
❹ **Baseball:** American League Championship Series—Game 3 (teams TBA)

8:30
❺ All in the Family
❼ Mr. Belvedere (cc)
❾ Family Feud
⓭ ㉛ Wall $treet Week
㉑ The Moviemakers—Gods and Goddesses

9:00
❷ Dallas
❺ Merv Griffin
❼ Diff'rent Strokes
❾ **Movie:** Search and Destroy (1981). Perry King, Don Stroud.
⓭ Great Performances—*Dr. Fischer of Geneva.* Alan Bates and James Mason star in this adaptation of Graham Greene novel about greed.
㉑ **Movie:** As You Like It (1936). Laurence Olivier, Elisabeth Bergner.
㉛ Masterpiece Theatre—The Irish R.M.
🅦 **Movie:** Private School

9:30
❼ Benson (cc)
🅗 Not *Necessarily* the News

10:00
❺ ⓫ News
❼ Spenser: For Hire
㉛ Newsview
🅗 **Movie:** Scandalous
🅝 **Movie:** The American Friend
🅢 **Movie:** Missing in Action

10:30
㉛ Doctor Who

10:45
🅦 **Movie:** Boarding School

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Sneak Previews
㉑ Doctor Who

11:30
❷ **Movie:** Avalanche Express (1979). Robert Shaw, Lee Marvin, Linda Evans. Cast buried alive.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ TV 2000
⓫ The Honeymooners
⓭ **Movie:** No Time for Love (1943). Claudette Colbert, Fred MacMurray.
㉑ Long Island Report

11:40
Ⓗ **Movie:** Halloween

11:45
Ⓢ Harry Anderson's "Hello Sucker!"

12 MIDNIGHT
❼ Eye on Hollywood
⓫ Comedy Break

12:15
Ⓝ **Movie:** Mephisto

12:30
❹ Friday Night Videos
❺ Comedy Tonight
❼ New York Hot Tracks
❾ Best of Saturday Night Live
⓫ Star Trek
Ⓦ **Movie:** Talk Dirty to Me, Part III

12:45
Ⓢ **Movie:** Private School

1:00
❺ Star Search '85
❾ Joe Franklin

1:15
❷ Record Guide
Ⓗ **Movie:** Girls of the White Orchid

1:30
⓫ News

1:45
❷ **Movie:** Nightmare at Pendragon's Castle (1978). Vincent Baggetta, Ken Swofford.

2:00
❹ News
❺ **Movie:** Save the Tiger (1972). Jack Lemmon, Jack Gilford.
❼ **Movie:** Night Cries (1978). Susan St. James, Michael Parks.
❾ **Movie:** Mad Miss Manton (1938). Barbara Stanwyck, Henry Fonda.
⓫ Solid Gold
Ⓦ **Movie:** Revenge of the Nerds

2:15
Ⓢ **Movie:** Squeeze Play

2:30
❹ Price Is Right

2:55
Ⓗ **Movie:** The Wicked Lady

3:00
❹ Music City USA
⓫ Space: 1999

3:30
❹ Hit City
❾ **Movie:** The Saint in London (1939). George Sanders, Sally Grey.
Ⓦ **Movie:** Going Berserk

3:49
❷ Newsmakers

4:00
❹ Ben Casey
⓫ Emergency!
Ⓢ **Movie:** The Secret of the Golden Dragon

4:05
❼ Sally Jesse Raphaël

4:19
❷ **Movie:** A New Leaf (1971). Walter Matthau, Elaine May, Jack Weston, George Rose, James Coco.

4:40
Ⓗ **Movie:** The Seduction of Joe Tynan

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:30
⓫ News
Ⓢ Bernice Bobs Her Hair

MON., OCT. 14

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Nightly News
㉑ Woodwright's Shop

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers—The Art of Acting
㉑ Nightly Business Report
Ⓢ Faerie Tale Theatre (cc)
Ⓦ **Movie:** Lassiter

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ On Board the *R/V Westward*
Ⓗ Fraggle Rock (cc)

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ P.M. Magazine
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Movie:** The French Lieutenant's Woman (1981). Meryl Streep, Jeremy Irons. Our Victorian upbringing.
㉑ Zoo 2000
㉛ Quest for the Killers
Ⓗ The Search for Mengele
Ⓝ **Movie:** The Brother From Another Planet
Ⓢ **Movie:** Robin Hood and the Sorcerer

8:30
❺ All in the Family
❾ Family Feud
⓭ Adam Smith's Money World
㉑ Profiles of Nature

9:00
❷ Kate & Allie
❹ **Movie:** Silent Witness. Valerie Bertinelli, John Savage.
❺Merv Griffin
❼ **Pro Football:** Miami Dolphins vs. Jets
❾ **Movie:** The Shadow Box (1980). Joanne Woodward, Christopher Plummer, Valerie Harper. Terminally ill patients cope with their condition.
⓭ War: A Commentary by Gwynne Dyer (cc)
㉑ Undersea World of Jacques Cousteau
㉛ On Stage at Wolf Trap
Ⓗ **Movie:** Seems Like Old Times
Ⓦ **Movie:** Tightrope

9:30
❷ **Special:** The 19th Annual Country Music Association Awards

10:00
❺ ⓫ News
⓭ Quest—Everest the Hard Way
㉑ Vietnam: A Television History—LBJ Goes to War (1964–1965) (cc)
㉛ An Interview With Ricardo Montalban
Ⓝ **Movie:** Cal
Ⓢ **Movie:** All of Me

10:30
㉛ Doctor Who

11:00
❷ ❹ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Mystery!: Rumpole of the Bailey (cc)
㉑ Doctor Who
Ⓗ Not *Necessarily* the News
Ⓦ **Movie:** I Like Girls Who Do

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ On Board the *R/V Westward*
Ⓗ **Movie:** The Park Is Mine (cc)

11:45
Ⓢ **Movie:** The Fifth Floor

12 MIDNIGHT
❼ News
⓫ Comedy Break
⓭ The Bounder
Ⓝ **Movie:** Nijinsky

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Nightline
❾ Best of Saturday Night Live
⓫ Star Trek
Ⓦ **Movie:** Fort Apache, the Bronx

12:40
❷ **Movie:** Great Catherine (1968). Peter O'Toole, Zero Mostel, Jeanne Moreau.

1:00
❺ Get Smart
❼ Sally Jesse Raphaël
❾ Joe Franklin

1:20
Ⓗ 1st & Ten
Ⓢ **Movie:** Q

1:30
❹ ⓫ News
❺ I Love Lucy
❼ **Movie:** Dark City (1950). Charlton Heston, Lizabeth Scott.

1:50
Ⓗ **Movie:** Monty Python's the Meaning of Life

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Goodbye Franklin High (1978). Lane Caudell, Ann Dusenberry.
❾ **Movie:** Bittersweet Love (1977). Lana Turner, Celeste Holm, Robert Lansing.
⓫ **Movie:** Requiem for a Heavyweight (1962). Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris, Cassius Clay. Down for the count.

2:30
❹ Ben Casey

2:45
Ⓦ **Movie:** The Keep

3:00
Ⓢ **Movie:** The Osterman Weekend

3:30
❹ Ben Casey

3:40
Ⓗ **Movie:** Ninja III: The Domination

4:00
❺ Get Smart
❾ Joe Franklin
⓫ Emergency!

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Space: 1999
Ⓢ Phantom Tree House

5:20
Ⓗ The Search for Mengele

5:30
❹ Here's Lucy
❼ Morning Stretch

TUE., OCT. 15

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Nightly News
㉑ Aloha China
Ⓗ **Movie:** Swing Shift (cc)
Ⓢ **Movie:** The Buddy System

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Kathy's Kitchen

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature—Bighorn Sheep
㉑ Nightly Business Report
Ⓦ **Movie:** Full Moon in Paris

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Hometown
❹ Major League Baseball: An Inside Look (tentative)
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News
⓫ **Movie:** The Thrill of It All (1963). Doris Day, James Garner, Arlene Francis.
㉑ The Pallisers
㉛ Mystery!: Rumpole of the Bailey
Ⓗ **Movie:** Missing in Action
Ⓝ **Movie:** Kaddish
Ⓢ **Movie:** Country

8:15
❹ **Baseball:** American League Championship Series—Game 6 (if necessary, teams TBA)

8:30
❺ All in the Family
❼ Growing Pains (cc)
❾ Family Feud
⓭ Innovation

9:00
❷ **Movie:** Promises to Keep. Robert Mitchum, Christopher Mitchum, Bentley Mitchum, Claire Bloom. Estranged dad visits wife and son after 30-year absence.
❺ Merv Griffin
❼ Moonlighting (cc)
❾ **Movie:** A Rumor of War (1980). Brad Davis, Keith Carradine, Michael O'Keefe. Gung-ho marine disillusioned by the Vietnam War, from Philip Caputo's personal account. (Part 1 of 2.)
⓭ Nova (cc)
㉑ Masterpiece Theatre—The Irish R.M. (cc)
㉛ Jazz in America—Dizzy Gillespie's Dream Band
Ⓦ **Movie:** Sudden Impact

10:00
❺ ⓫ News
❼ Our Family Honor (cc)
⓭ The Brain—The Enlightened Machine (cc)
㉑ Poldark
Ⓗ The Hitchhiker
Ⓝ **Movie:** A Question of Silence
Ⓢ Harry Anderson's "Hello Sucker!"

10:30
㉛ Doctor Who
Ⓗ **Movie:** Give My Regards to Broad Street (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Intercom
㉑ Doctor Who
Ⓢ **Movie:** Give My Regards to Broad Street
Ⓦ **Movie:** Honey

11:30
❷ Simon and Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Eye on Hollywood
⓫ Comedy Break
⓭ SCTV
Ⓝ **Movie:** The Wicker Man

12:25
Ⓗ **Movie:** Cross Country

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Sally Jesse Raphaël
❾ Best of Saturday Night Live
⓫ Star Trek
Ⓦ **Movie:** Once Upon a Time in America (abridged)

12:40
❷ **Movie:** Rabbit, Run (1970). James Caan, Anjanette Comer, Jack Albertson, Carrie Snodgress. Updike's athlete finds the real world rough sledding.

1:00
❺ Get Smart
❼ **Movie:** Tumbleweed (1954). Audie Murphy, Lori Nelson.
❾ Joe Franklin
Ⓢ **Movie:** The Initiation

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Bataan (1943). Robert Taylor, George Murphy, Thomas Mitchell, Lloyd Nolan, Robert Walker.
❾ **Movie:** Magnificent Obsession (1954). Rock Hudson, Jane Wyman, Barbara Rush.
⓫ **Movie:** Under the Yum Yum Tree (1962). Jack Lemmon, Carol Lynley, Dean Jones. Landlord Lemmon yens for tenant Lynley.
Ⓗ **Movie:** Star 80 (cc)

2:30
❹ Ben Casey
Ⓢ **Movie:** The Nestling

3:00
Ⓦ **Movie:** The Incubus

3:30
❹ Ben Casey

3:50
Ⓗ **Movie:** Scandalous

4:00
❾ Joe Franklin
⓫ Emergency!

4:15
Ⓢ Harry Anderson's "Hello Sucker!"

4:23
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Space: 1999

5:20
Ⓢ **Movie:** The Secret of the Golden Dragon

5:30
❹ Here's Lucy
❼ Morning Stretch
Ⓗ Video Jukebox

SOLUTIONS TO LAST WEEK'S PUZZLES

R	O	O	D	L	O	F	T	■	D	E	C	A	M	P
A	■	N	■	O	■	A	■	■	■	R	■	N	■	A
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U	S	E	■	■	A	C	E	D	■	■	P	E	O	N	■	E	S	T	O	P

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Weekend, October 12–13

SAT., OCT. 12

6:00
④ Carrascolendas
⑤ Public Affairs
⑨ David Toma
⑪ It's Your Business

6:30
② Patchwork Family
④ Sonrisas
⑤ World Tomorrow
⑨ Face-off
⑪ Josie and the Pussycats
Ⓗ **Movie:** The Grand Baby (cc)

7:00
④ Robotech
⑤ Terrahawks
⑦ Davey and Goliath
⑨ New Jersey People
⑪ Scooby Doo
Ⓢ Shirley MacLaine

7:30
② Kidsworld
④ Cliffwood Avenue Kids
⑤ **Special:** The 11th Annual Monte Carlo World Pro/Celebrity Tennis Classic
⑦ Kids Incorporated
⑨ In Depth
⑪ Heathcliff

8:00
② Berenstain Bears
④ Snorks
⑤ Wonderama
⑦ Bugs Bunny/Looney Tunes Comedy Hour
⑨ Straight Talk
⑪ Thunderbirds
⑬ Adam Smith's Money World
Ⓗ Video Jukebox

8:30
② The Wuzzles
④ Adventures of the Gummi Bears
⑤ The Flintstones
⑪ Superfriends
⑬ Wall $treet Week
Ⓗ **Movie:** All of Me (cc)
Ⓢ **Movie:** Up in Arms

9:00
② Jim Henson's Muppet Babies
④ Smurfs
⑤ Dukes of Hazzard
⑦ Ewoks/Droids Adventure Hour
⑨ Millionaire Maker
⑪ The Munsters
⑬ McLaughlin Group

9:30
② Dungeons and Dragons
⑪ Puttin' on the Hits
⑬ Washington Week in Review
㉛ On Our Own

10:00
② Hulk Hogan's Rock 'n' Wrestling!
⑤ Bionic Woman
⑦ Super Powers Team: Galactic Guardians
⑨ B.J. and the Bear
⑪ Wrestling
⑬ The Constitution: That Delicate Balance—Crime and Insanity. Explores the controversy surrounding the insanity plea.
㉛ Body Electric
Ⓗ Inside the NFL

10:30
④ Punky Brewster
⑦ 13 Ghosts of Scooby-Doo
㉛ Growing Up—Growing Older
Ⓢ **Movie:** Gun Glory

11:00
② Storybreak
④ Alvin and the Chipmunks
⑤ **Movie:** Escape From Fort Bravo (1953). William Holden, Eleanor Parker, John Forsythe, William Demerest.
⑦ Scooby's Mystery Funhouse
⑨ Wrestling
⑪ Soul Train
⑬ Tony Brown's Journal
㉛ Secret City
Ⓗ **Movie:** Last Plane Out
Ⓦ **Movie:** The Right Stuff

11:30
② Dungeons and Dragons
④ Kidd Video
⑦ The Littles
⑬ Open Mind
㉛ K.I.D.S.

12 NOON
② Land of the Lost
④ Mr. T
⑦ Weekend Specials (cc)
⑨ Voyagers
⑪ **College Football:** Teams TBA.
⑬ Vietnam: A Television History—America's Enemy (1954–1967) (cc)
㉑ Gourmet Cooking
㉛ Video Music Box
Ⓢ **Movie:** Country

12:30
② Charlie Brown and Snoopy Show
④ Spiderman and His Amazing Friends
⑦ American Bandstand
㉑ This Old House (cc)

1:00
② Get Along Gang
④ **Baseball:** National League Championship Series—Game 3 (teams TBA)
⑤ **Movie:** To Love a Vampire (1971). Ralph Bates, Barbara Jefford.
⑨ **Movie:** Smoke in the Wind (1971). John Ashley, Walter Brennan.
⑬ **College Football:** Columbia vs. Princeton
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ Video Music Box
Ⓗ Not *Necessarily* the News

1:30
② Pole Position
⑦ New York Hot Tracks
㉑ Square Foot Gardening
Ⓗ **Movie:** The Big Red One

2:00
② Kidsworld
㉑ Motorweek
Ⓢ Shirley MacLaine

2:30
② **College Football:** Michigan vs. Michigan State
⑦ Race for #1
㉑ Gourmet Cooking

3:00
⑤ **Movie:** Roar of the Lion
⑦ **College Football:** Alabama vs. Penn State
⑨ **Movie:** Sitting Target (1972). Oliver Reed, Jill St. John, Edward Woodward, Frank Finlay.
㉑ Magic of Oil Painting
Ⓦ **Movie:** Red Dawn

3:30
⑪ FTV
㉑ Justin Wilson's Louisiana Cookin' (cc)
Ⓗ **Movie:** Nickel Mountain

4:00
④ Sportsworld
⑪ Star Games
⑬ War: A Commentary by Gwynne Dyer
㉑ House for All Seasons (cc)
Ⓢ **Movie:** The Buddy System

4:30
㉑ Half a Handy Hour II

5:00
⑤ Mission: Impossible
⑨ Greatest American Hero
⑪ Dancing in the Wings
⑬ Nova
㉑ Lifeline (cc)
㉛ Video Music Box
Ⓗ Life on Earth: The Rise of the Mammals
Ⓦ **Movie:** The River Rat

6:00
② Channel 2 the People
④ News
⑤ What's Happening Now
⑨ Wrestling
⑪ Puttin' on the Hits
⑬ Survival Special
㉑ Quest for the Killers—The Last Wild Virus. Eliminating small pox from its last stronghold, Bangladesh. (cc)
㉛ Washington Week in Review
Ⓗ **Movie:** Give My Regards to Broad Street (cc)
Ⓢ Rock of the '80s

6:30
② ④ News
⑤ Small Wonder
⑪ Dance Fever
㉛ Eye on Dance

7:00
② ⑦ ⑨ News
④ Prime of Your Life
⑤ Too Close for Comfort
⑪ The Jeffersons
⑬ Great Performances—*Rigoletto.* Filmed on location, with Luciano Pavarotti, Ingvar Wixell, and Edita Gruberova. Stereo simulcast over WNCN-FM.
㉑ Wall $treet Week
㉛ Cambridge Forum Presents: Preventing Nuclear War
Ⓢ **Movie:** High School U.S.A.
Ⓦ **Movie:** The King of Comedy

7:30
② Willie, Mickey & Duke
④ Kids Just Kids
⑤ Archie Bunker's Place
⑦ Weekend Style
⑨ **Hockey:** Rangers vs. Hartford Whalers
⑪ At the Movies
㉑ Inside Albany
㉛ McLaughlin Group

8:00
② Airwolf
④ Major League Baseball: An Inside Look
⑤ **Movie:** Desk Set (1968). Spencer Tracy, Katharine Hepburn, Gig Young, Joan Blondell. They clash and fall in love.
⑦ Hollywood Beat (cc)
⑪ Solid Gold
㉑ On Stage at Wolf Trap
㉛ Randall Bramlett and Friends
Ⓗ Harry Belafonte: Don't Stop the Carnival
Ⓝ **Movie:** Dodeskaden

8:15
④ **Baseball:** American League Championship Series—Game 4 (teams TBA)

8:30
㉛ Looking East

9:00
② **Movie:** Out of Darkness. Martin Sheen, Hector Elizondo. Dramatization of "Son of Sam" murder case.
⑦ Lime Street
⑪ Start of Something Big
⑬ Mystery!: Rumpole of the Bailey (cc)
㉑ Smithsonian World (cc)
㉛ Hello Jerusalem
Ⓗ **Movie:** All of Me (cc)
Ⓢ **Movie:** Bustin' Loose
Ⓦ **Movie:** Best Defense

10:00
⑤ ⑪ News
⑦ Love Boat (cc)
⑨ Wrestling
⑬ Film on Film: Whimsical World of Oz
㉑ Lost in Time
㉛ Making Overtures

10:30
⑤ Black News
⑪ FTV
㉛ Dr. Who
Ⓗ 1st & Ten
Ⓝ **Movie:** In the White City

10:35
Ⓢ Celebrity Lifestyles

11:00
② ④ ⑦ News
⑤ **Movie:** The Detective (1968). Frank Sinatra, Lee Remick, Ralph Meeker, Jacqueline Bisset.
⑨ Racing
⑪ Tales From the Darkside
⑬ **Movie:** Three Comrades (1938). Margaret Sullavan, Robert Taylor, Robert Young, Franchot Tone. Post–World War I tale of three friends in love with dying Sullavan. Co-scripted by F. Scott Fitzgerald.
㉛ Carson Springs: A Decade Later
Ⓗ **Movie:** 10
Ⓢ Best of Bizarre (cc)
Ⓦ **Movie:** Jack 'n' Jill, Part II

11:30
④ Saturday Night Live

❼ News (cc)
❾ **Movie:** The Cremators (1972). Maria Di Aragon, Marvin Howard.
⓫ **Movie:** Sole Survivor (1969). Vincent Edwards, William Shatner, Richard Basehart.
Ⓢ **Movie:** Big Bad Mama

11:45
❷ Sports People
❼ Dick Clark's Nitetime

12 MIDNIGHT
❷ **Movie:** A Double Life (1978). Dack Rambo, Larry Hagman.

12:15
Ⓝ **Movie:** That Obscure Object of Desire

12:30
Ⓦ **Movie:** Kinky Business

12:45
❼ **Movie:** Von Ryan's Express (1965). Frank Sinatra, Trevor Howard.

1:00
❹ Joe Forrester
❺ **Movie:** Five Card Stud (1968). Dean Martin, Robert Mitchum, Inger Stevens.
Ⓢ **Movie:** Country

1:05
Ⓗ Not *Necessarily* the News

1:30
❾ **Movie:** There's a Girl in My Soup (1970). Peter Sellers, Goldie Hawn.
⓫ News

1:35
Ⓗ **Movie:** Once Upon a Time in America (abridged) (cc)

2:00
❹ Ben Casey
⓫ At the Movies
Ⓦ **Movie:** The Right Stuff

2:11
❷ Best of America

2:30
⓫ **Movie:** Bunny Lake Is Missing (1965). Laurence Olivier, Carol Lynley, Keir Dullea, Noel Coward.

3:00
❹ **Movie:** Penny Serenade (1941). Cary Grant, Irene Dunne.
Ⓢ **Movie:** The Buddy System

3:05
❼ **Movie:** Fighter Attack (1953). Sterling Hayden, Joy Page.

3:11
❷ **Movie:** The Godchild (1974). Jack Palance, Jack Warden, Keith Carradine.

3:30
❾ **Movie:** The Saint in New York (1939). Louis Hayward, Kay Sutton.

4:05
Ⓗ **Movie:** Roadhouse 66

4:30
⓫ F Troop

4:52
❷ **Movie:** Men of the Dragon (1974). Jared Martin, Robert Ito.

5:00
❾ News
⓫ One Step Beyond
Ⓢ Rock of the '80s

5:30
❾ Millionaire Maker
⓫ News

5:45
Ⓗ 1st & Ten

SUN., OCT. 13

6:00
❹ Agriculture USA
❺ Black News
❾ In Depth
⓫ Insight
Ⓢ Crown of Bogg

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Public Affairs
❼ ⓫ Christopher Closeup
❾ New Jersey People
Ⓗ **Movie:** Baby Blue Marine
Ⓢ **Movie:** The Old Curiosity Shop

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Journey to Adventure
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Tom and Jerry

7:30
❷ Channel 2 the People
❹ Robotech
❼ This Is the Life
❾ Make Peace With Nature
⓫ Battle of the Planets
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Funtastic World of Hanna-Barbera
❺ Jimmy Swaggart
❼ Insight
❾ It Is Written
⓫ Return of the Planet of the Apes
Ⓗ **Movie:** They Call Me Bruce?
Ⓢ **Movie:** Railway Children

8:30
❷ For Our Times
❼ World of Photography
❾ Day of Discovery
⓫ Voltron
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❺ He-Man and the Masters of the Universe
❼ Tiempo
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
Ⓦ **Movie:** Fire and Ice

9:30
❹ Positively Black
❺ Plastic Man
❼ News Conference
❾ Point of View
⓫ Thunderbirds
Ⓗ Fraggle Rock (cc)

10:00
❹ Essence
❺ Woody Woodpecker and Bugs Bunny
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
⓭ Reading Rainbow
Ⓗ **Movie:** Country
Ⓢ **Movie:** Eddie Macon's Run

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Wild America (cc)

11:00
❷ Wall Street Journal Report
❹ First Estate: Religion in Review
❺ **Movie:** Tarzan Goes to India (1962). Jock Mahoney.
❾ David Toma
⓫ This Week in Baseball
⓭ Wild America (cc)
Ⓦ **Movie:** To Be or Not To Be (1983)

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ **Movie:** Mexican Hayride (1948). Bud Abbott, Lou Costello.
⓭ Soapbox
㉑ Wall $treet Week

12 NOON
❷ NFL Week in Review
❹ Meet the Press
❾ Dr. Schuller
⓭ Currents
㉑ Tony Brown's Journal
Ⓗ **Movie:** The Right Stuff (cc)
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

12:30
❷ NFL Today
❹ NFL '85
❼ Wild Kingdom
⓭ Inside Albany
㉑ **Movie:** Nabonga (1944). Buster Crabbe, Julie London.

1:00
❷ **Pro Football:** Giants vs. Cincinnati Bengals
❹ **Pro Football:** Pittsburgh Steelers vs. Dallas Cowboys
❺ **Movie:** Rescue From Gilligan's Island (1978). Bob Denver, Alan Hale Jr., Jim Backus.
❼ Like It Is
❾ **Movie:** Stucky's Last Stand (1978). Whit Reichert, Tom Murray.
⓫ **Movie:** Flaming Star (1960). Elvis Presley, Barbara Eden, Steve Forrest.
⓭ Firing Line
Ⓢ **Movie:** That Forsyte Woman
Ⓦ **Movie:** Silkwood

2:00
❼ Ebony/Jet Showcase
⓭ Great Performances. See 10/11, 9 p.m.
㉑ World Chess Championship 1985

2:30
❼ Greatest Sports Legends—Bob Uecker

3:00
❼ **Movie:** The Shakiest Gun in the West (1968). Don Knotts, Jackie Coogan.
❾ **Movie:** Duffy (1968). James Coburn, James Mason, James Fox.
⓫ **Movie:** Panic in the City (1967). Howard Duff, Linda Cristal.
Ⓢ **Movie:** Frankenstein (1984) (cc)

3:15
❺ **Movie:** Hard Contract (1969). James Coburn, Lee Remick, Lilli Palmer, Sterling Hayden.

3:30
Ⓗ **Movie:** Breakin'
Ⓦ **Movie:** Zelig

4:00
❷ **Pro Football:** Teams TBA.
⓭ Innovation
㉑ Nature of Things
㉛ World Chronicle

4:30
❹ **Baseball:** American League Championship Series—Game 5 (if necessary, teams TBA)
⓭ Newton's Apple
㉛ Big Red Football
Ⓢ **Movie:** Experience Preferred . . . but Not Essential

5:00
❺ Kojak
❼ Hollywood Close-up
❾ Black Sheep Squadron
⓫ Fame
⓭ Quest for the Killers. See 10/12, 6 p.m.
㉑ Undersea World of Jacques Cousteau
㉛ U.S. Nippon News and Business
Ⓗ Family of Strangers
Ⓦ **Movie:** The Golden Seal

5:30
❼ It's a Living

6:00
❺ **Movie:** Red Flag: The Ultimate Game (1981). Barry Bostwick, Joan Van Ark, William Devane.
❼ News
❾ Police Story
⓫ **Movie:** A Force of One (1979). Chuck Norris, Jennifer O'Neill. Chop chop.
⓭ In the Shadow of the Mountains. Profile of Jim Wickwire, climber of the Himalayas and Mt. McKinley, among others.
㉑ McLaughlin Group
㉛ Sunday Theater
Ⓗ Fraggle Rock (cc)
Ⓢ **Movie:** Railway Children

6:30
❼ News
⓭ The Tripods
㉑ Adam Smith's Money World
Ⓗ **Movie:** The Jigsaw Man

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not! (cc)
❾ Street Hawk
⓭ Wonderworks (cc)
㉑ Inside Albany
Ⓦ **Movie:** Finders Keepers

7:30
❹ Silver Spoons
㉑ Innovation

8:00
❷ Murder, She Wrote
❹ Major League Baseball: An Inside Look
❺ Star Search '85
❼ MacGyver (cc)
❾ David Toma
⓫ Dempsey & Makepeace
⓭ Olympic Challenge
㉑ Mystery!: Rumpole of the Bailey (cc)
㉛ Oregon With Love
Ⓗ **Movie:** The Karate Kid (cc)
Ⓝ **Movie:** The Night of the Shooting Stars
Ⓢ **Movie:** The Jerk

8:15
❹ **Baseball:** National League Championship Series—Game 4 (teams TBA)

8:30
❾ Face-off

9:00
❷ Crazy Like a Fox
❺ Merv Griffin
❼ **Movie:** Toughlove. Lee Remick, Bruce Dern, Piper Laurie. Parents with out-of-control kids.
❾ New Jersey People
⓫ Lifestyles of the Rich and Famous
⓭ Masterpiece Theatre—*The Good Soldier.* Adaption of Ford Madox Ford novel about two Edwardian-era couples.
㉑ **Movie:** Three Smart Girls Grow Up (1939). Deanna Durbin, Robert Cummings.
㉛ The Prisoner
Ⓦ **Movie:** The Jerk

9:30
❾ In Depth

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Hispanic Horizons
㉛ Hell's Kitchen Chronicle
Ⓝ **Movie:** Last Night of the Alamo
Ⓢ Brothers (cc)

10:15
Ⓗ **Movie:** Country

10:30
❺ Sports Extra
❾ Meet the Mayors
⓫ From the Editor's Desk
Ⓢ Washingtoon

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Carson's Comedy Classics
⓭ Berlin Alexanderplatz—An Oath Can Be Cut Off. Franz rejects the gang's help, then takes an interest in politics.
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Fire and Ice

11:15
❷ News

11:30
❺ Blue Knight
❼ News
❾ Millionaire Maker
⓫ The Honeymooners

11:45
❷ Sports Update
❹ Strictly Business

11:50
Ⓢ **Movie:** Eddie Macon's Run

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Where Eagles Dare (1969). Richard Burton, Clint Eastwood, Mary Ure. Small, Allied guerrilla team wreaks more havoc than a regiment. Preposterous, fast, and fun.
❾ Jimmy Swaggart
⓫ Star Trek
⓭ World Chess Championship 1985
Ⓝ **Movie:** Boat People

12:10
Ⓗ **Movie:** Baby Blue Marine

12:30
❹ Steve Landesberg/Sports Fan
❺ Naked City
Ⓦ **Movie:** To Be or Not to Be (1983)

1:00
❷ Barnaby Jones
❾ **Movie:** The Prime of Miss Jean Brodie (1969). Maggie Smith, Robert Stephens, Pamela Franklin. Eccentric schoolteacher lives to inspire her girls. Smith is wonderful.
⓫ Tales From the Darkside

1:25
Ⓢ **Movie:** Terror in the Aisles

1:30
❹ **Movie:** The Woman in Green (1945). Basil Rathbone, Nigel Bruce. Sherlock Holmes.
❺ David Susskind
⓫ News

1:40
Ⓗ **Movie:** Get Crazy!

2:00
❷ News
⓫ **Movie:** The Solid Gold Cadillac (1956). Judy Holliday, Paul Douglas, Fred Clark, Ray Collins.

2:50
Ⓢ **Movie:** Friday the 13th—The Final Chapter

3:00
❾ **Movie:** They Won't Believe Me (1947). Robert Young, Susan Hayward.

3:05
❼ **Movie:** The Dunwich Horror (1970). Sandra Dee, Dean Stockwell.

3:15
Ⓗ **Movie:** They Call Me Bruce?

3:30
❹ Visiones

4:00
❹ First Estate: Religion in Review
⓫ Life and Times of Grizzly Adams

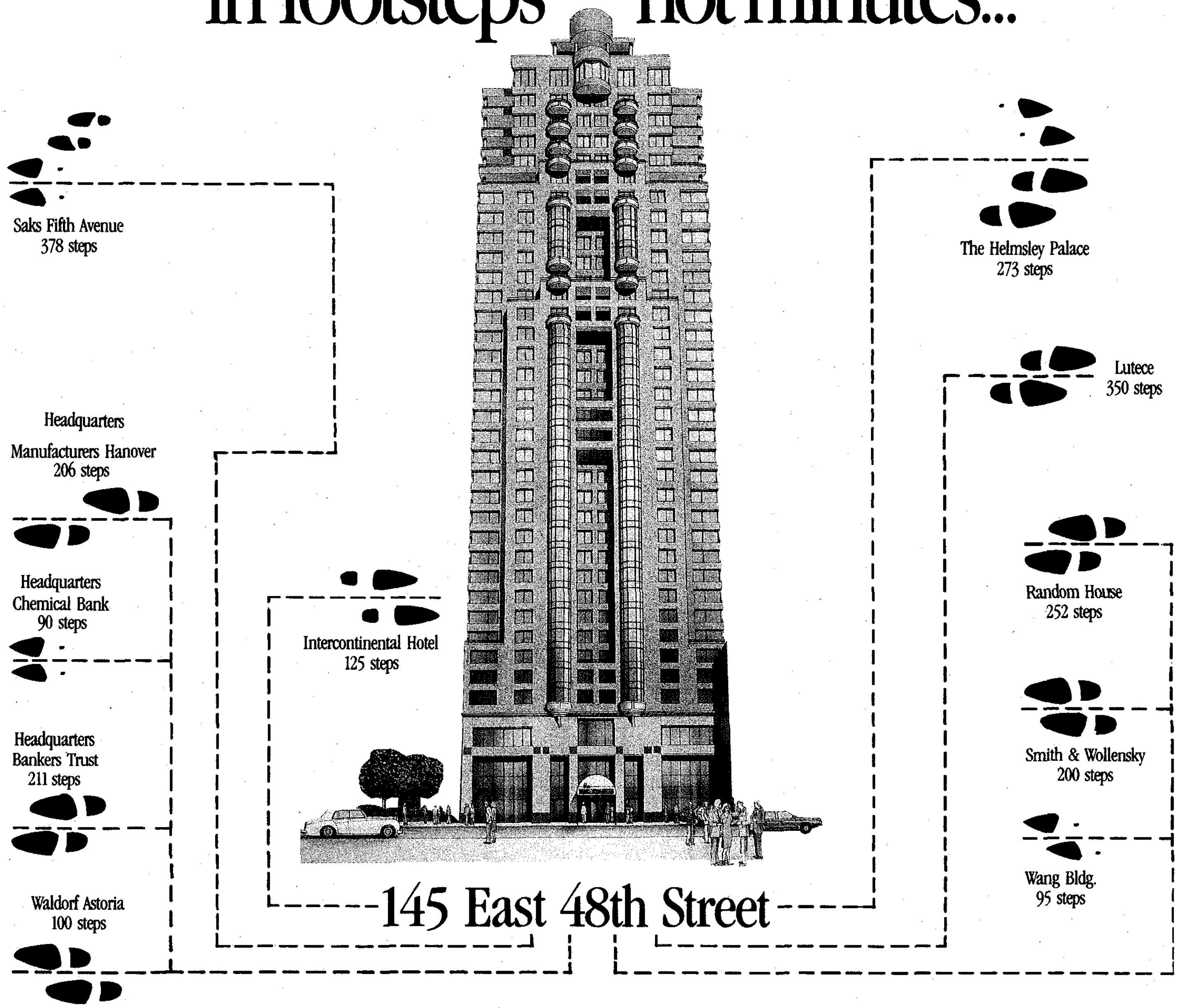
4:25
Ⓢ **Movie:** Frankenstein (1984) (cc)

4:45
Ⓗ **Movie:** The Jigsaw Man

5:00
❾ News
⓫ Space: 1999

5:30
❼ Morning Stretch
Ⓢ Washingtoon

Where the distance to New York's most important places is measured in footsteps not minutes...


Saks Fifth Avenue
378 steps
Headquarters
Manufacturers Hanover
206 steps
Headquarters
Chemical Bank
90 steps
Headquarters
Bankers Trust
211 steps
Waldorf Astoria
100 steps
Intercontinental Hotel
125 steps
The Helmsley Palace
273 steps
Lutece
350 steps
Random House
252 steps
Smith & Wollensky
200 steps
Wang Bldg.
95 steps
145 East 48th Street

Pace yourself.

For when you live at The Cosmopolitan, everything that contributes to the grace of your private life and the quality of your business life is within walking distance; you'll want to do it all.

The Waldorf is around one corner; Random House around the other. With Saks Fifth Avenue and Christ Cella, Beekman Place and Gristede's, MOMA and momma and poppa stores right nearby. A few extra strides, and you're at the United Nations or Grand Central Station.

It is definitely a neighborhood in which to put your best foot forward.

And The Cosmopolitan does justice to it all. From the inestimable prestige of The Zeckendorf Company which built it, to the stunning elegance of the lobby interiors (created by Valerian Rybar, whose designs for the New York Plaza Athenee are legendary), The Cosmopolitan is a privileged and elegant environment.

Zeckendorf Presents

the COSMOPOLITAN
CONDOMINIUMS

All one-bedroom apartments, for example, include distinctive architectural featur such as curved bay windows or oversized corner windows, or a balcony from which observe an astonishing view. There is also this exceptional choice, unique in New Yo condominiums: you can choose the finishings of your floors from bleached, natur walnut or oak.

There is, of course, a full staff to save you steps, with the services of a maid, valet a sommelier (yes, there is even a wine cellar at The Cosm politan), in addition to a resourceful concierge and attentive doorman. When you want to get away for t weekend, it's ten steps into the fully-attended priva parking garage.

Your next step is to call for an appointment at the numb shown below; it's the first step in the right direction.

Studios from $151,000, one bedrooms fro $230,000, two bedrooms from $565,000.

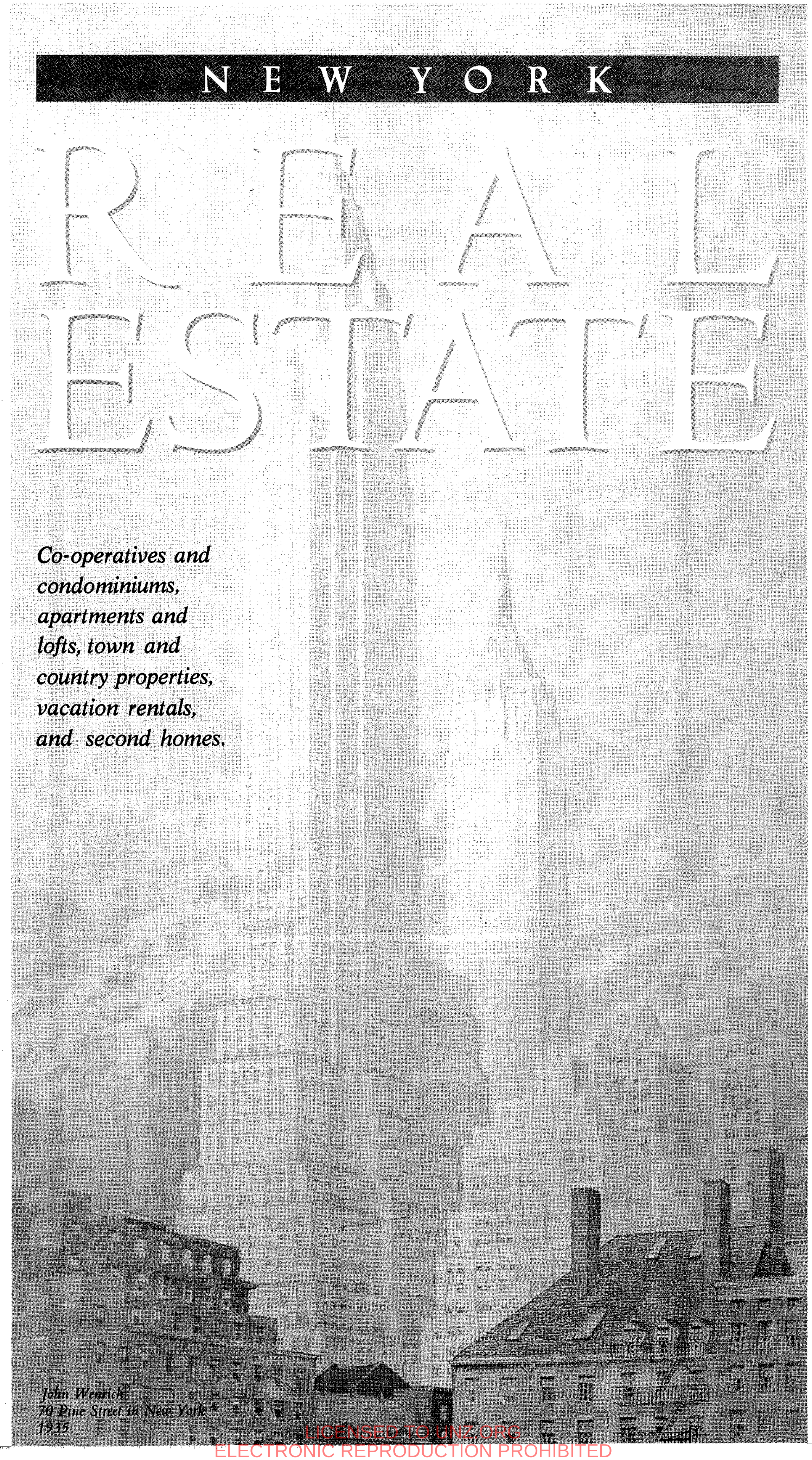
Sales office on premises (212) 826-3700.

Sponsor: TRANSCON, INC. in association with THE ZECKENDORF COMPANY. Sales Agent: MANHATTAN SALES GROUP. The complete offering terms are in an offering plan available from the sponsor.

NEW YORK

REAL ESTATE

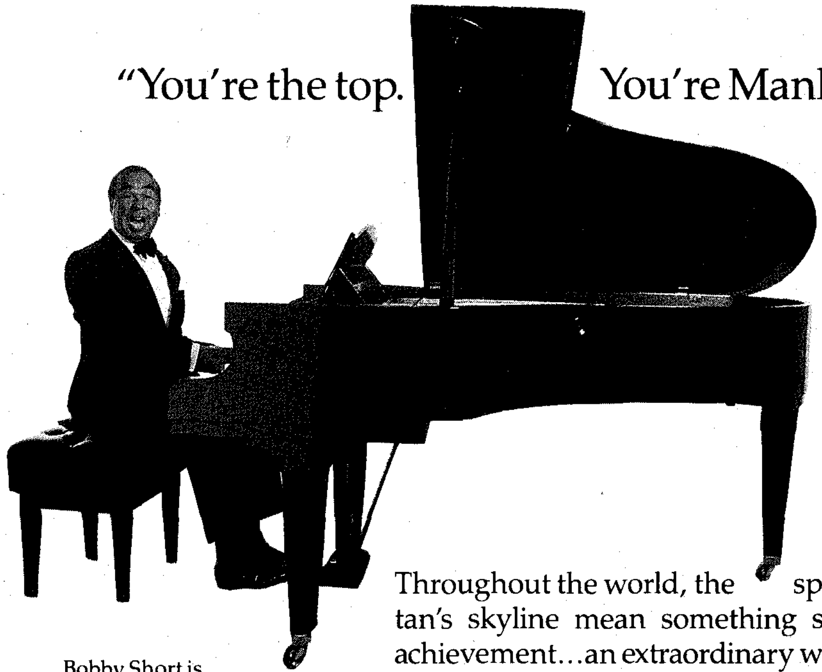
Co-operatives and condominiums, apartments and lofts, town and country properties, vacation rentals, and second homes.



John Wenrich
70 Pine Street in New York
1935

The Landmark Society of Western New York, Rochester, New York

"You're the top. You're Manhattan's skyline..."



Bobby Short is one of New York's entertainment glories, appreciated by true sophisticates season after season at New York's Carlyle Hotel.

Throughout the world, the spires and towers of Manhattan's skyline mean something special. A special kind of achievement...an extraordinary way of living, appreciated by true sophisticates from all over the world. And every generation or so, a new top enhances the glory of that famous skyline, adds a new silhouette, a new shimmer. 100 United Nations Plaza with its distinctive pyramidal top—and its unique twenty-three penthouses—is this generation's all-residential new star on the Manhattan skyline. With 52 stories of spectacular views, terraces and balconies galore, its own physical fitness center, and an intimate residential neighborhood. Its star-role is so successful that even before "topping out" over 60% of the residences were sold. Have you looked into living at 100 United Nations Plaza?

100 UNITED NATIONS PLAZA

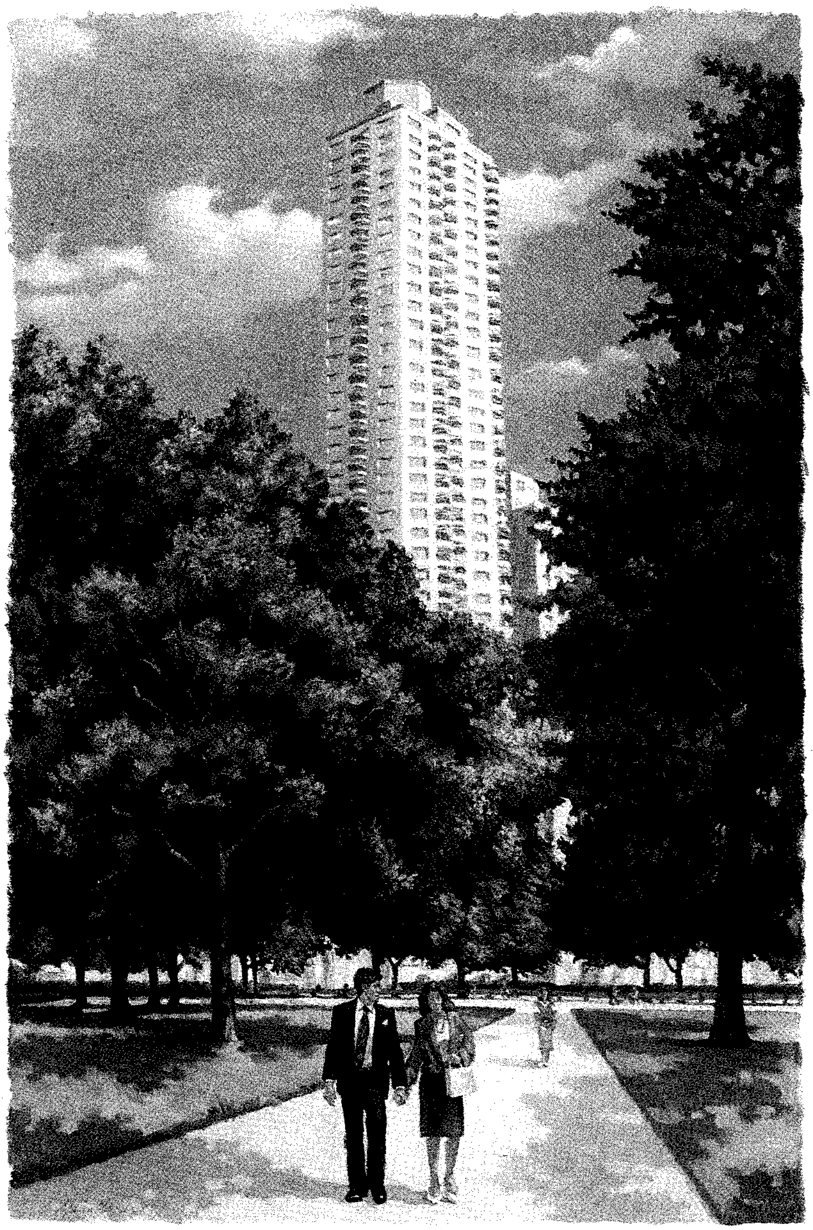
CONDOMINIUMS
AT EAST FORTY EIGHTH STREET
A REALM APART

Pied-a-terre one bedrooms: $324,000; one bedrooms: $335,000 to $624,000; two bedrooms: $420,000 to $973,000; three bedrooms: $938,000 to $1,112,000; Penthouses: $880,000 to $5,000,000. Prices will be increased **after September 29, 1985**.

For further information and appointment telephone: **(212) 980-0100.** Or write 100 United Nations Plaza Sales Office, 346 E. 49th Street, NY 10017, Dept. 1007 Telex: 968477

SPONSOR: United Nations Plaza Tower Associates Limited Partnership; DEVELOPER: Albanese Development Corporation; SELLING AGENT: M.J. Raynes, Inc.; Omser, Inc.; MARKETING AND SALES CONSULTANT: RAMS Marketing, Inc.; ADVERTISING AGENCY: Great Scott Advertising Company, Inc.; ARCHITECTS: Schuman Lichtenstein Claman Efron, and Der Scutt Architect-Design Consultants; CONSTRUCTION MANAGER: Leon D. DeMatteis Construction Corporation.

The complete offering terms are available in Offering Plan available from Sponsor.



Introducing The Stanford. Everything you'd expect between Park and the park. Except the prices.

The Stanford, the intriguing new condominium tower the whole neighborhood has been waiting for, will be opening very soon.

They'll be talking about us at neighborhood spots like America and Area, Palladium and Pesca. They'll come over on their lunch hours from Kenyon & Eckhardt, Arts and Antiques, and Scribner's. They'll be watching us from The Flatiron Building across the park. And looking up at us when they walk down Fifth and Park.

Because our neighborhood is where New York is happening right now. *New York* Magazine calls the area "hot…a uniquely happy mix of business and residential growth… The Flatiron district is on a roll." You can feel the excitement just walking around.

And right now, your timing couldn't be better. Because if you call us now, you'll be on our priority preview list. Which puts you near the head of the line when we open. Call (212) 753-0159, Gilbert·Charles·Beylen, Inc., exclusive sales and marketing agent.

The Stanford. A distinctive residential address from the creator of The Whitney.

If you like the location, you're going to love the prices.

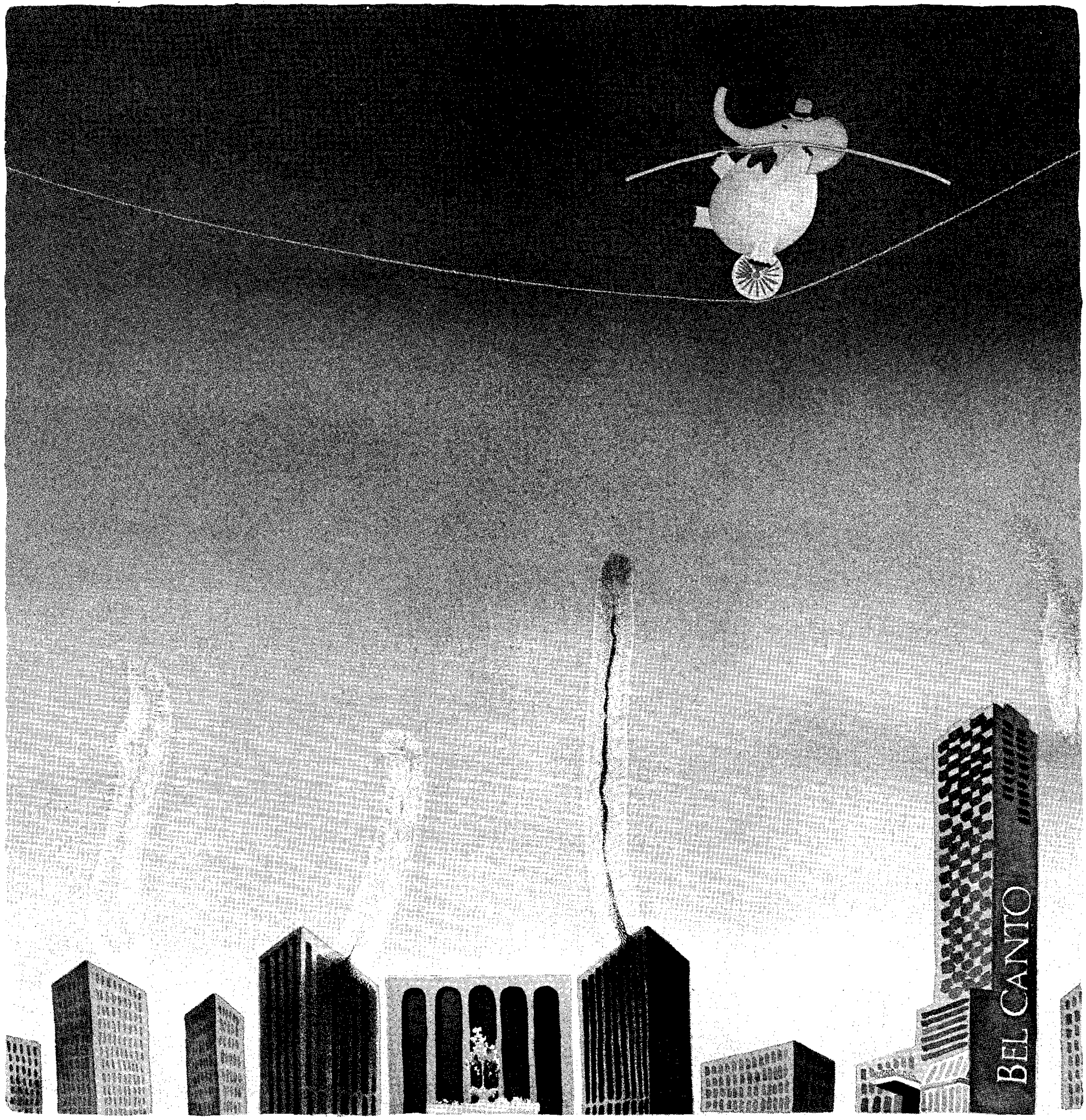
The Stanford

45 East 25th Street, New York, New York 10010

Sponsor: 43-51 East 25 Street Realty Associates,
800 Third Avenue, New York, N.Y. 10022

This advertisement is not an offering. No offering can be made until an Offering Plan is filed with N.Y.S. Department of Law. This advertisement is made pursuant to CPS 1 issued by N.Y.S. Attorney General CD 85-324.

A LITTLE TO THE RIGHT OF CENTER*



*Lincoln, of course.

That's where you'll find Bel Canto. It's a lifestyle not envisioned, nor captured in any other part of town.

Hush, and you might hear Zubin at the Philharmonic. You might even feel the vibration of the Joffrey jumping. Just downstairs, sumptuous dining in a gourmet triplex restaurant, while next door the Regency theatre cranks up the trendiest old films. When the town is muted in dusk, it's time for relaxing cafe-style in Bel Canto's art-filled, three story indoor plaza.

A magnificent home. European style luxury. Lincoln Center. Central Park. The whole Columbus Avenue revival right at your doorstep. And only two or three discerning neighbors on your floor. Here life is magical, contemporary, yet with old world culture all around. Bel Canto is 27 stories of luxury living overlooking Lincoln Center. Studios from $171,200. One bedrooms from $191,900. Two bedrooms from $340,600. Three bedrooms from $485,600. Duplex penthouses from $775,000.

Open House Showing of New York's *Most Beautiful Model Apartments.* 10am-6pm Sat. & Sun.

For further information or private weekday appointment call **362-8860.** Don't let another opportunity slip through your fingers.

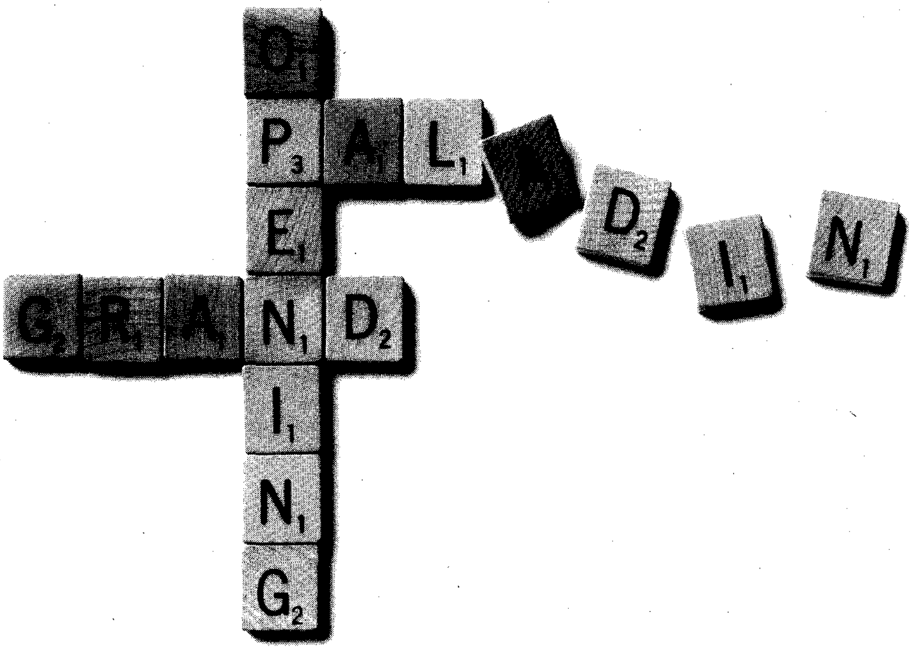
BEL CANTO

A LITTLE TO THE RIGHT OF LINCOLN CENTER

1991 Broadway, Between 67 & 68 Sts.
NEW YORK SALES OFFICE (212) 362-8860

THIS IS NOT AN OFFERING WHICH CAN ONLY BE MADE BY FORMAL PROSPECTUS. THIS ADVERTISEMENT IS MADE IN ACCORDANCE WITH NEW YORK STATE ATTORNEY GENERAL POLICY CPS-1. THIS INVITATION IS NOT AVAILABLE IN STATES WHERE PROHIBITED BY LAW.

Some openings are irresistible.



It's still early in the game. But word is already out: The Paladin is hot. In just a few weeks, it's become the most talked about new condominium tower the East Side has seen in years.

It's "quintessential." With the unique style and panache that lights up the eyes of jaded Manhattan buyers. Combined with the clean design and practical comfort most residential builders seem to have forgotten.

It looks great. It lives well. And it works. And now you can see for yourself. Because now we've opened the doors to our decorated models and display room.

So come see the panoramic views, the marble baths, the superb finishes, the attention to detail, the attentive services, and all the other reasons why so many East Siders have already tabbed this location and this tower as the winner.

The Paladin. At the corner of Second and 62nd. Studios from $110,900. One Bedrooms from $197,900. Two Bedrooms from $393,400. Two Bedroom Duplexes from $561,400.

Shown by appointment only.

Call Gilbert · Charles · Beylen, Inc., exclusive sales and marketing agent, 212-826-0006.

THE PALADIN

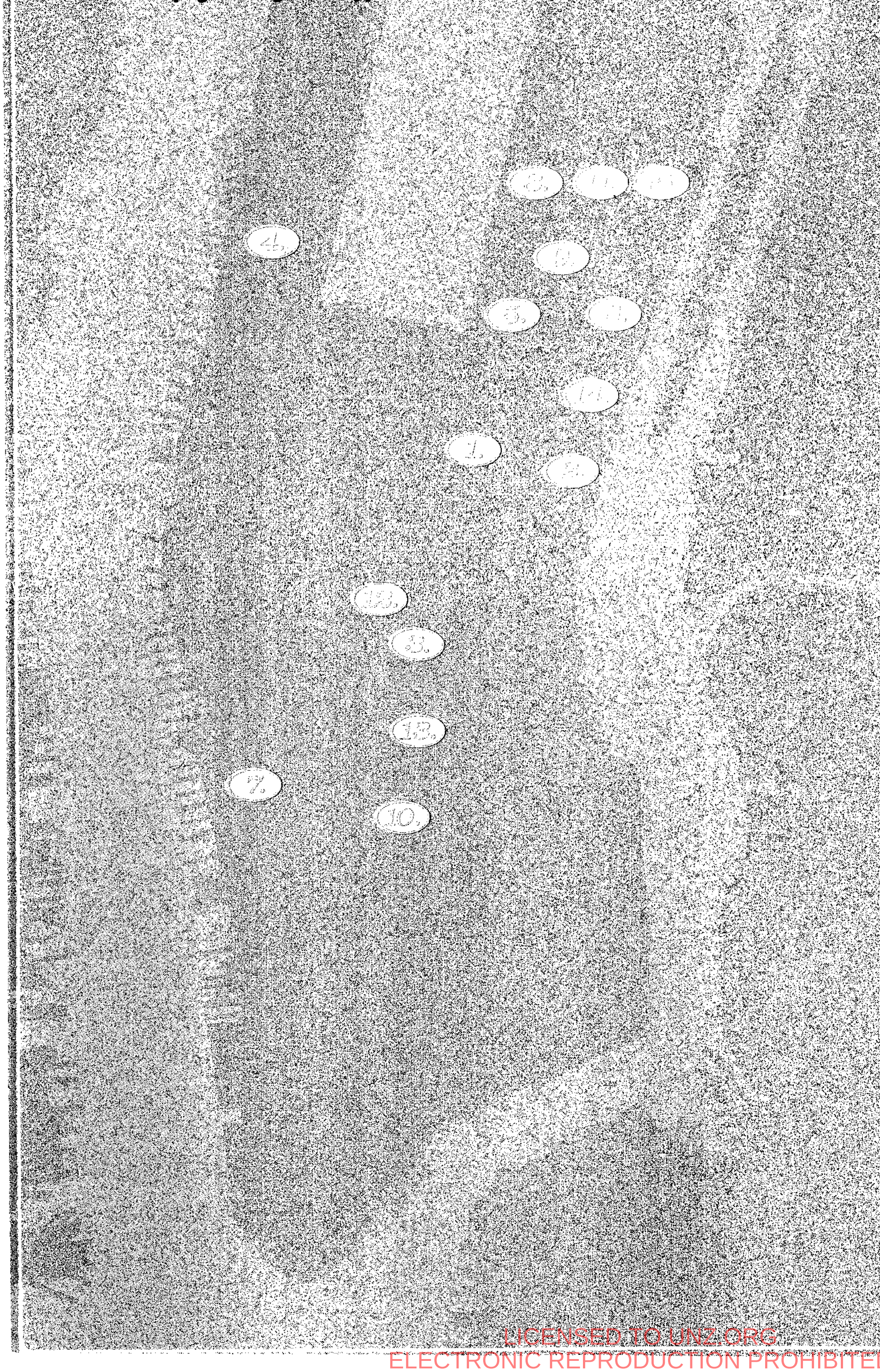
THE QUINTESSENTIAL
EASTSIDE CONDOMINIUM

Sponsor: Empire Realty Group, 62nd Street Corp.
The complete offering terms are in an Offering Plan available from Sponsor, CD 85-185.
Prices quoted in this ad are subject to change.

Scrabble® is a brand name and registered trademark of Selchow and Righter.

NEW YORK *Real Estate* ADVERTISERS

For your convenience, this map is provided as a guide to the full page listings that appear in this section.



1. *Cosmopolitan*
145 East 48th St. 212-826-3700

2. *100 UN Plaza*
346 East 49th St. 212-980-0100

3. *Stanford*
45 East 25th St. 212-753-0159

4. *Bel Canto*
1991 Broadway 212-862-8860

5. *Paladin*
500 East 62nd St. 212-876-0006

6. *Le Domaine*
403 East 62nd St. 212-223-3040

7. *Perry Street*
155 Perry St. 212-255-0101

8. *Belgravia*
124 East 79th St. 212-628-5100

9. *180 East 70th St.*
180 East 70th St. 212-628-3550

10. *250 Mercer St.*
250 Mercer St. 212-777-9080

11. *Hampton House*
404 East 79th St. 212-737-8100

12. *Fifth Avenue Tower*
445 Fifth Ave. 212-683-0300

13. *Charing Court*
44 East 12th St. 212-349-4412

14. *420 East 58th St.*
420 East 58th St. 212-751-7260

15. *Continental Towers*
301 East 79th St. 212-772-1060

Say hello to Le Domaine and you'll say goodbye to Grand Central Station

Harlem - Hudson - New Haven Lines

Whether you live in New York or out of New York, if you want the best condo value and the best condo location in Manhattan, the exciting new Le Domaine on East 62nd Street is the place to see.

Surrounded by elegant brownstones, just minutes from the finest shopping and restaurants, the spectacular Le Domaine is everything you really need and probably want in a luxurious condominium apartment.

Only 54 beautiful designer apartments in the entire building—four to any floor. Specially-created Eurostyle gourmet kitchens. Plentiful walk-in closets. Large color-coordinated bathrooms. An entire wall of magnificent windows. Comfortable balconies. A fabulous view of the city—including Grand Central Station. And much more.

The beautiful Le Domaine also has a private garden hideaway...a full-time concierge to attend to your needs...and a staff that is trained to make your city life more of a pleasure.

If you want to live in New York City in the special way most other people can only dream about, come see Le Domaine today...and you'll say goodbye to the 7:02 tomorrow.

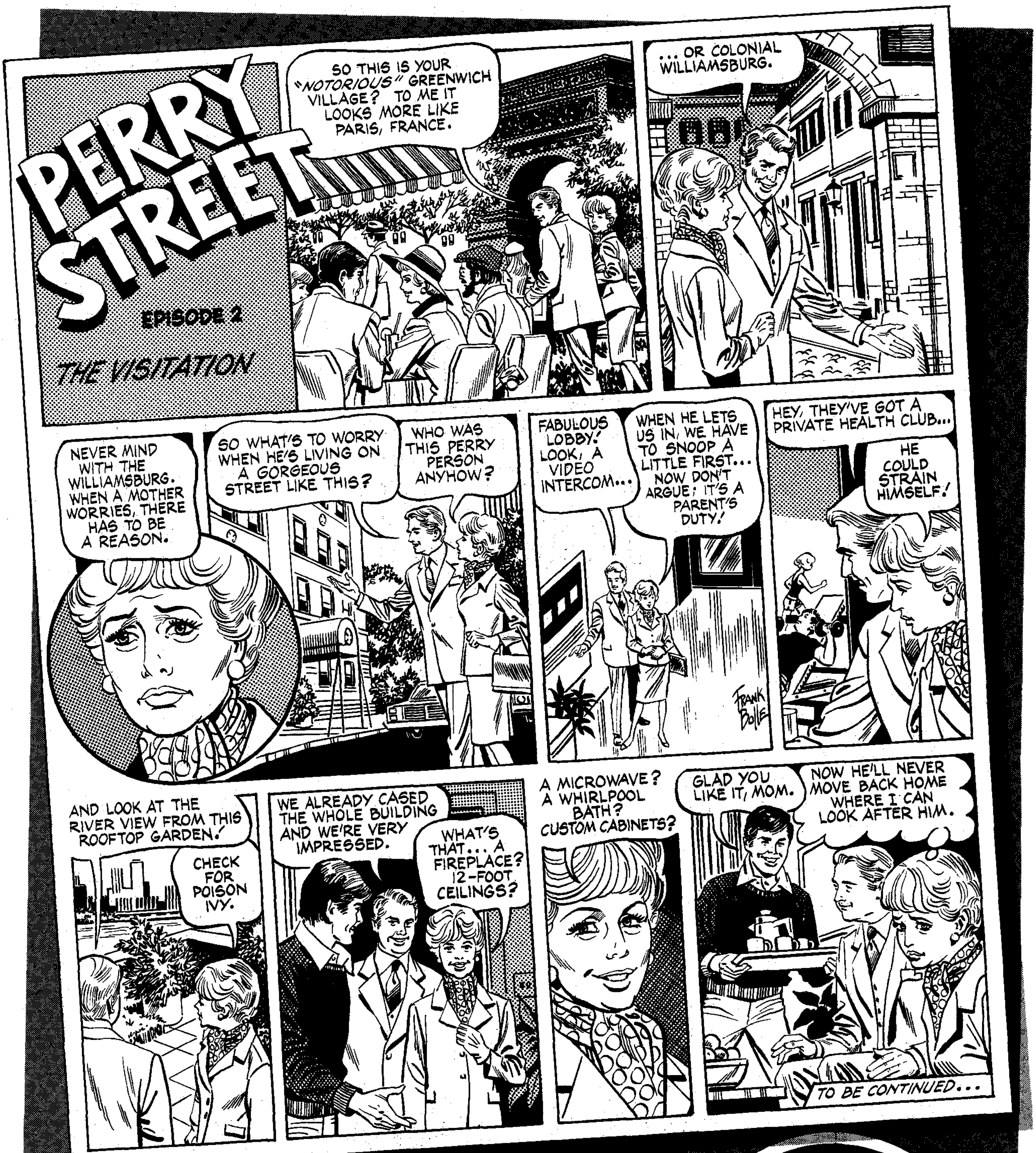
Available now:
Studios from $158,900...
One Bedrooms from $213,900...
Two Bedrooms from $411,900.

Gilbert Charles Beylen, Inc., exclusive Sales and Marketing agent. Showing by appointment. Call (212) 223-3040.

Get New York's best value. And get it now.

LE DOMAINE
403 EAST 62ND STREET, NEW YORK, NEW YORK 10021

The complete offering terms are in the offering plan available from sponsor. Offering by prospectus only.

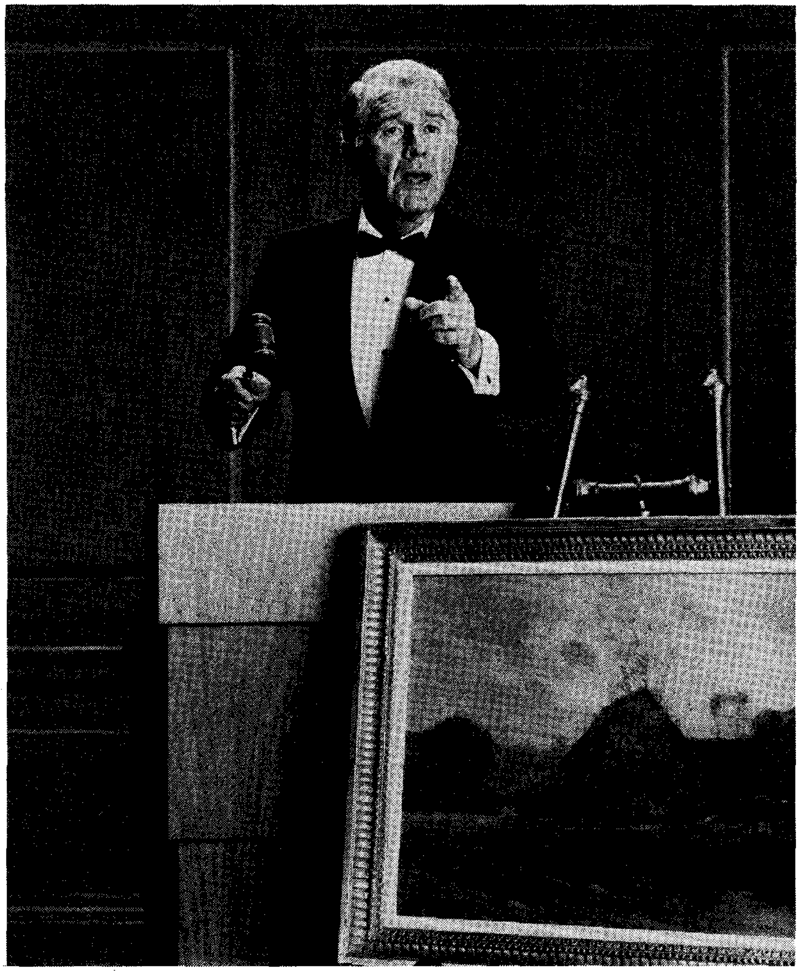

PERRY STREET
EPISODE 2
THE VISITATION
SO THIS IS YOUR "NOTORIOUS" GREENWICH VILLAGE? TO ME IT LOOKS MORE LIKE PARIS, FRANCE.
... OR COLONIAL WILLIAMSBURG.
NEVER MIND WITH THE WILLIAMSBURG. WHEN A MOTHER WORRIES, THERE HAS TO BE A REASON.
SO WHAT'S TO WORRY WHEN HE'S LIVING ON A GORGEOUS STREET LIKE THIS?
WHO WAS THIS PERRY PERSON ANYHOW?
FABULOUS LOBBY! LOOK, A VIDEO INTERCOM...
WHEN HE LETS US IN, WE HAVE TO SNOOP A LITTLE FIRST... NOW DON'T ARGUE; IT'S A PARENT'S DUTY!
FRANK BOLLE
HEY, THEY'VE GOT A PRIVATE HEALTH CLUB...
HE COULD STRAIN HIMSELF!
AND LOOK AT THE RIVER VIEW FROM THIS ROOFTOP GARDEN!
CHECK FOR POISON IVY.
WE ALREADY CASED THE WHOLE BUILDING AND WE'RE VERY IMPRESSED.
WHAT'S THAT... A FIREPLACE? 12-FOOT CEILINGS?
A MICROWAVE? A WHIRLPOOL BATH? CUSTOM CABINETS?
GLAD YOU LIKE IT, MOM.
NOW HE'LL NEVER MOVE BACK HOME WHERE I CAN LOOK AFTER HIM.
TO BE CONTINUED...

155 PERRY STREET

Thirty-two brand-new two-bedroom condominium apartments in a landmark Greenwich Village building by the Hudson River. Four to the floor. Twelve-foot ceilings. Fireplaces. Whirlpool tubs. Eurostyle kitchens. And for fitness, fun and sociability: a lovely rooftop garden and an exercise club on the premises. Two-bedrooms from $293,900. Showings by appointment only. Call Gilbert • Charles • Beylen, Inc., exclusive sales and marketing agent, at (212) 255-0101.

A slice of Village life to call your own.

Sponsor: Perry West Associates Construction: MacFarlane Company
The complete offering terms are in an Offering Plan available from Sponsor. Offering by prospectus only.



Life's greatest opportunities demand immediate action.

The tension in the air is tangible. When the gavel falls, either the masterpiece is yours . . . or you've lost it.

Such is the atmosphere at 79th and Park. Where seller and buyers are dealing in New York's most precious rarity — new, Upper East Side luxury condominiums at The Belgravia.

Today you can still choose among one and two-bedroom and penthouse designs. Tomorrow your options may be diminished, or gone entirely.

To own a Belgravia condominium and all the privileges that come with it — spacious terraces, a private exercise studio, a Japanese-style garden, a service staff of 16 for just 66 apartments — you must act decisively, pre-emptively. Before the gavel falls.

Shown by appointment only. One-bedrooms from $298,900. Two-bedrooms from $509,900. Duplex penthouse: $1,795,000. Gilbert • Charles • Beylen, Inc., exclusive sales and marketing agent. (212) 628-5100.

THE BELGRAVIA

124 EAST 79TH STREET, AT PARK AVENUE.

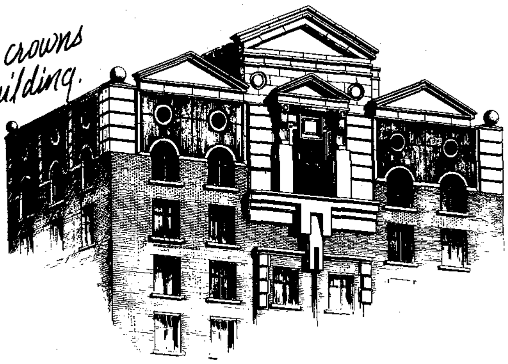
This is not an offering which can be made only by an offering plan available from the sponsor.

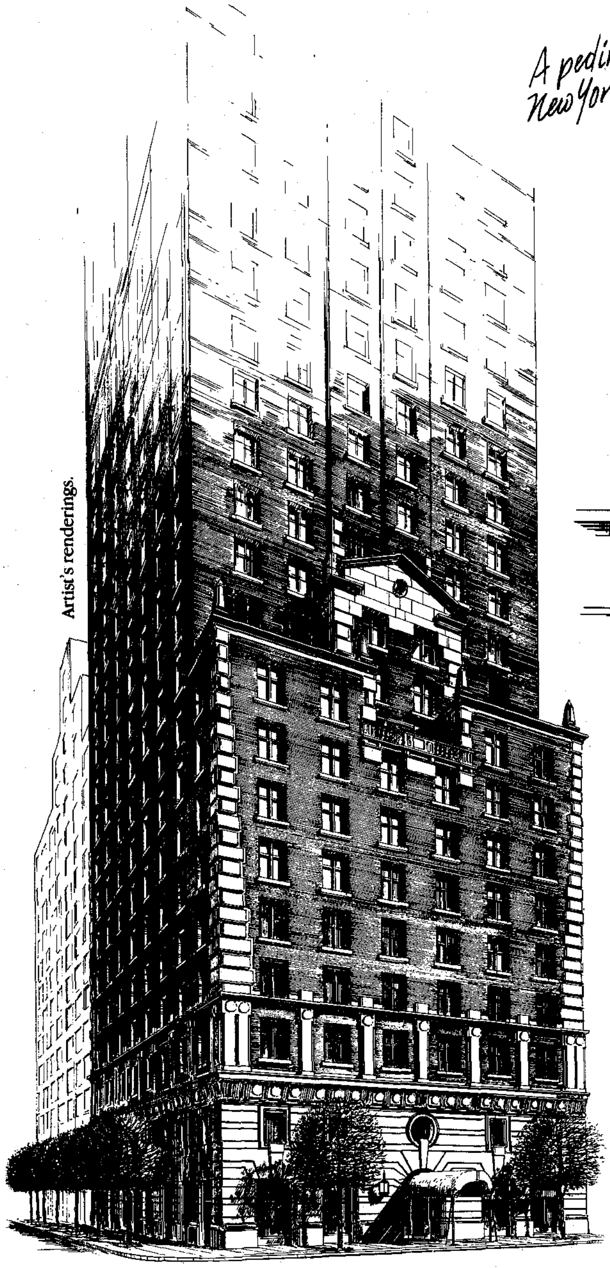
180 EAST 70 STREET

The stately grandeur of New York City's finest turn-of-the century apartment buildings has been recaptured in one magnificent new East Side condominium. 180 East 70th Street. Choose from 24 different floorplans, many with formal dining rooms, open terraces, and sweeping views. Enjoy the prestige and privilege of a private health club, a skylight garden pavilion, and 24-hour doorman and concierge service. With only 100 residences, many with just two or three apartments per floor, this is a limited opportunity for maximum privacy.

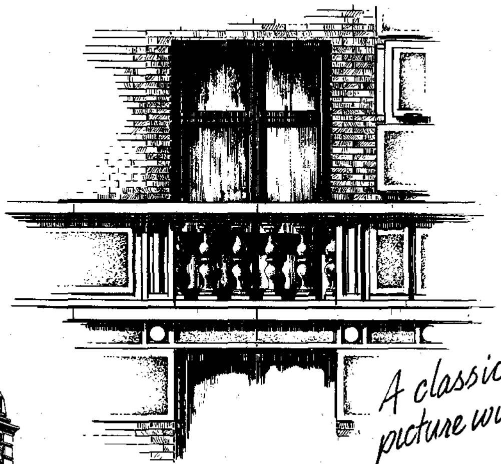
Recapturing the classic architectural style of Fifth and Park Avenues.

A pediment fit for a palazzo crowns New York's most beautiful building.



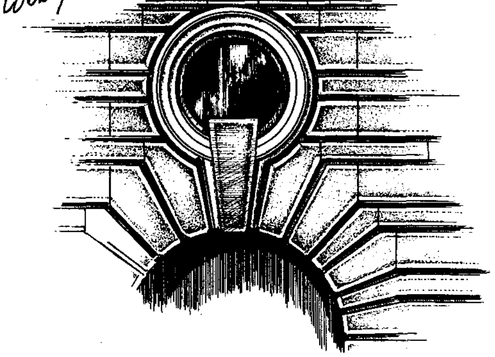


Artist's renderings.



A classic balustrade makes a picture window picturesque.

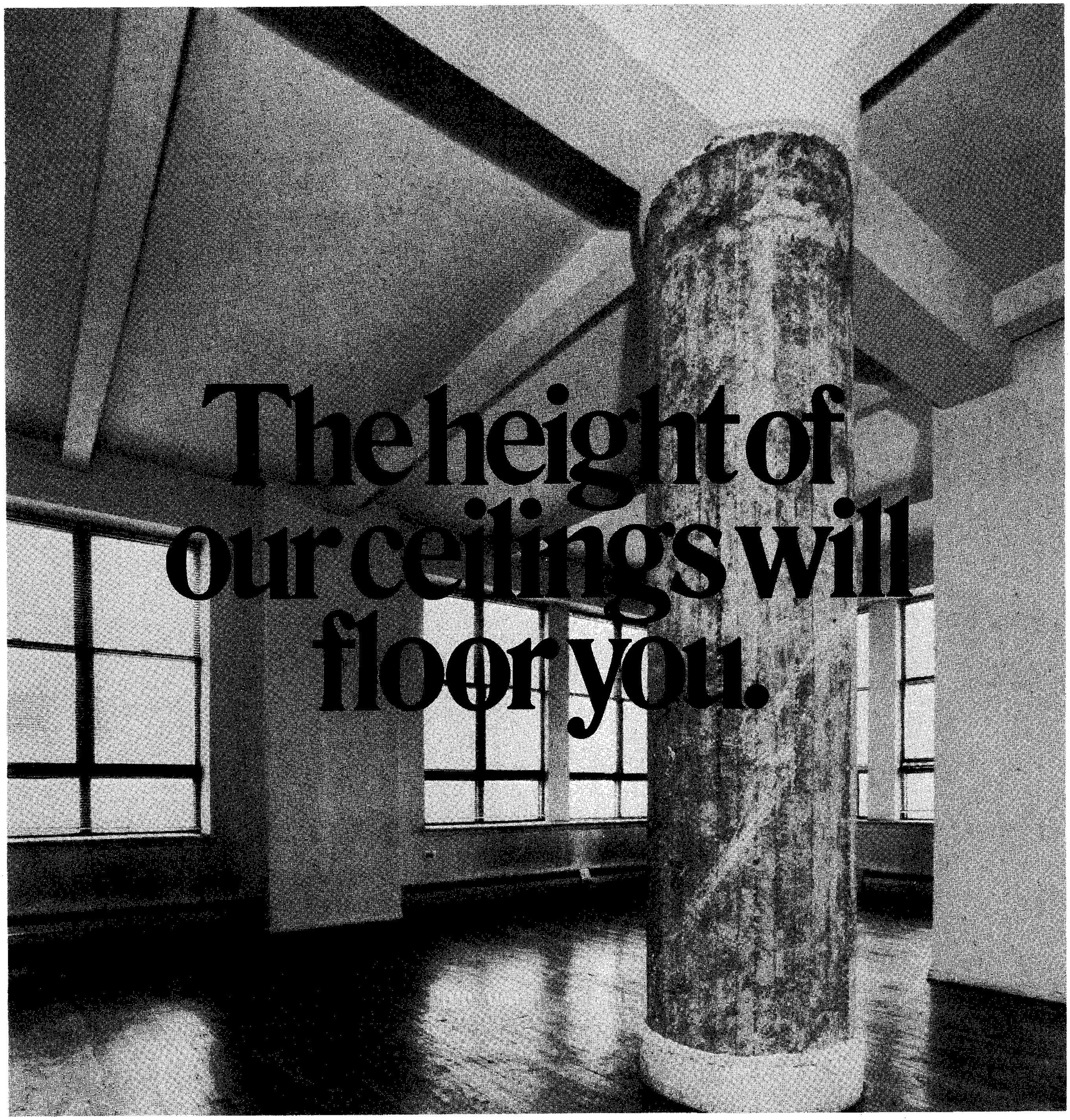
An oculus over the entrance lights up the lobby.



Studios from $240,000. One-bedrooms from $285,000. Two-bedrooms from $490,000.

Selling and managing agent: Douglas Elliman-Gibbon & Ives, Inc. Appointments recommended. Phone: 212-628-3550.

Sponsor: Trafalgar House Real Estate, Inc. The complete offering terms are in an Offering Plan available from Sponsor. Offering by prospectus only.



The height of our ceilings will floor you.

Twelve foot ceilings inside; an airy, inviting village neighborhood outside.

Plus a feature that may not be esthetic, but is extremely safe and convenient; a 24-hour concierge.

Architectural and artistic touches you rarely see are in abundance at 250 Mercer Street:

An inner courtyard with trompe l'oeil murals.

MERCER
SQUARE

Sleeping lofts that make studios more like one bedrooms.

Interior columns, tall windows, a cast iron canopy over the entrance.

They don't make them like this anymore.

They don't restore them with such loving care anymore.

They don't convert them like this anymore.

250 Mercer Street (212) 777-9080
Great space. Great place.

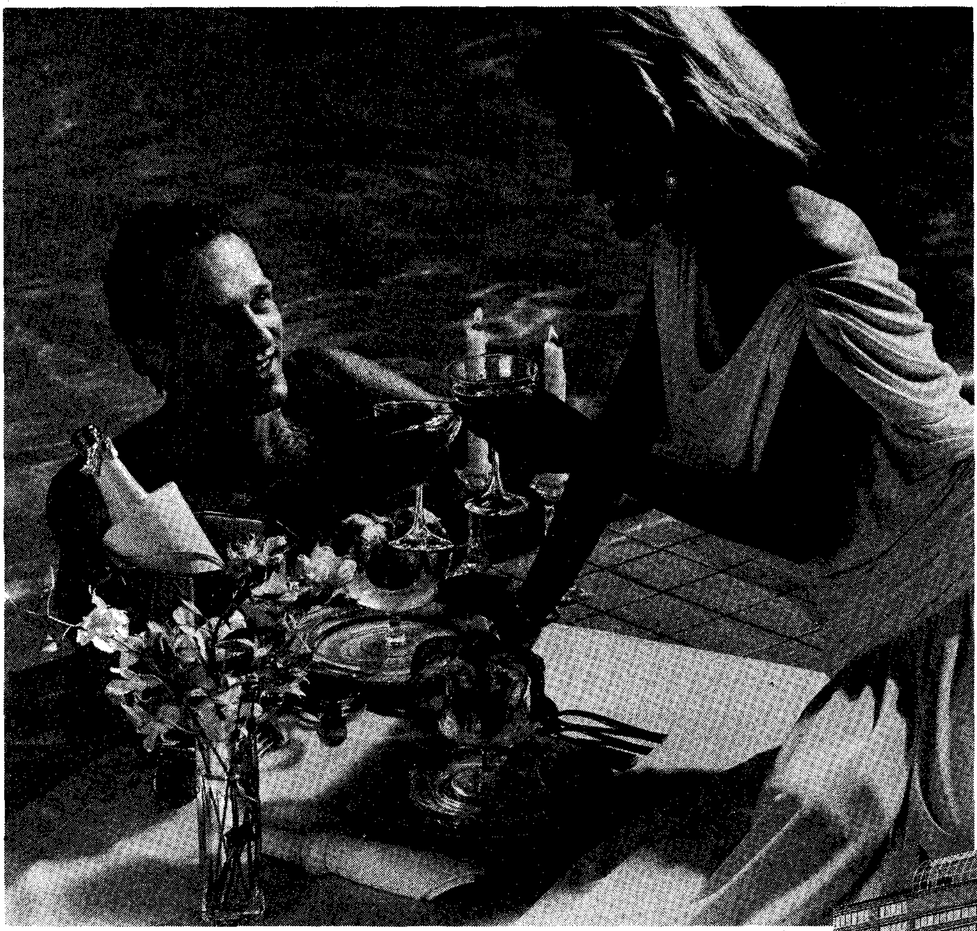
Studios (most with sleeping lofts) $86,940 to $135,930. Maintenance from $637.56 to $996.82. 2 Bedroom $243,570, Maint. $1,786.18. **All maintenances are 67% tax deductible.**

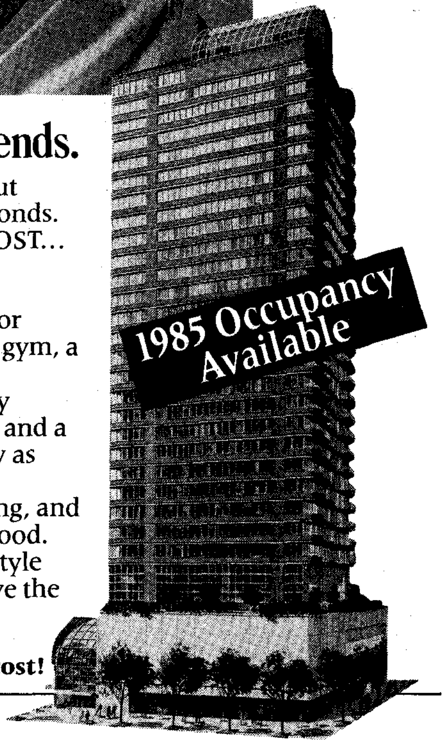
M.J. Raynes Inc. Exclusive Selling and Managing Agent.

THE COMPLETE OFFERING TERMS ARE IN AN OFFERING PLAN AVAILABLE FROM SPONSOR.

M.J. RAYNES INCORPORATED
488 MADISON AVENUE, (212) 303-1400

Hampton
HOUSE





The only Hampton where the season never ends.

Eastern Long Island is a wonderful place once you get there. But The Hampton Club is the wonderful place you can get to in seconds. By elevator. Any day of the year. AND AT NO ADDITIONAL COST... when you own a resort home for all seasons: an apartment at Hampton House.

The Hampton Club has a spectacular, 35-foot, heated indoor swimming pool, an intimate fireplace lounge, a health spa and gym, a rooftop sundeck, and a lifestyle that dreams are made of.

At Hampton House life is further enhanced by a three-story greenhouse entrance, a garden lobby with an indoor waterfall, and a full service staff. All included with a basic purchase price as low as $215,000.

For your added convenience, there's a garage in the building, and everything else you've ever dreamed of, right in the neighborhood.

Now's the time to look at Hampton House: the luxury lifestyle with the private, year-round penthouse resort—32 stories above the city. And just an elevator ride from your front door.

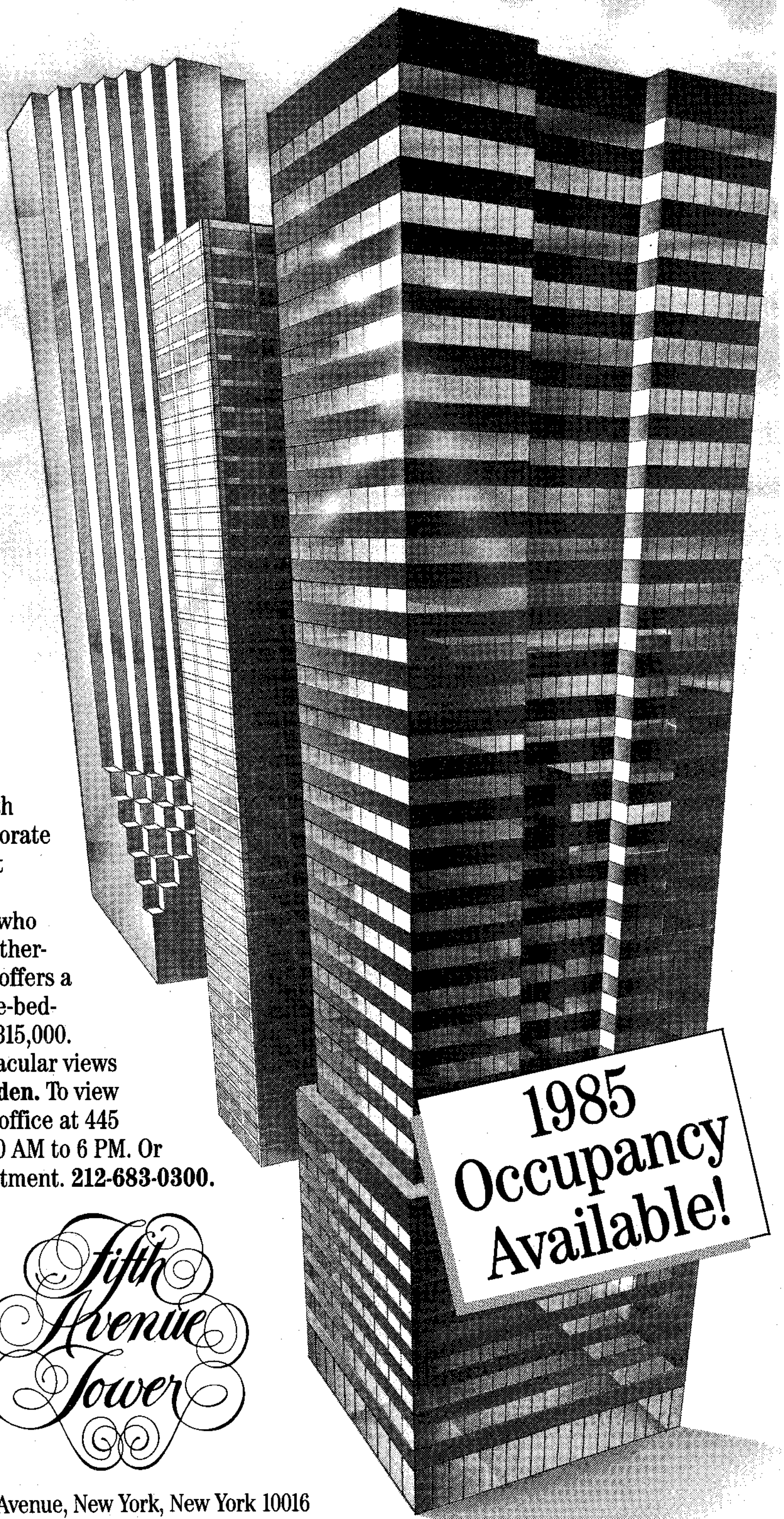
One-bedrooms from $215,000. Two-bedrooms from $335,000.
Some with terraces. All with The Hampton Club at no extra cost!

Exclusive Sales Agent: J. I. Sopher & Co., Inc.
Visit our Sales Office and model apartments on the 9th floor.
Open daily, 10 AM to 6 PM. (212) 737-8100.

404 East 79th Street,
New York, New York 10022

The complete offering terms are in an offering plan available from the Sponsor.

FIFTH AVENUE TOWER. THE THIRD SUCCESS.



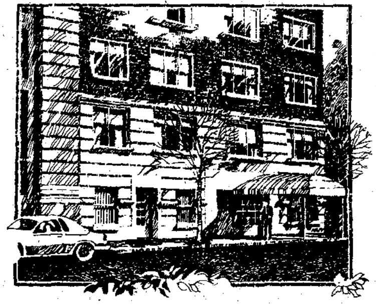
DISCOVER FIFTH AVENUE TOWER NOW: the new 34-story, bronze glass skyscraper on Fifth Avenue at East 39th Street. Like the other two, Fifth Avenue Tower combines high-fashion stores, corporate offices and luxury condominium residences. But Fifth Avenue Tower is priced for the New York executive's budget. And designed for people who want to live close to where they work and otherwise enjoy New York. Fifth Avenue Tower offers a rich choice of studios from $179,000; one-bedrooms from $220,000; duplexes from $315,000. All beautifully appointed, with spectacular views and even a private, rooftop **sky garden.** To view the models, simply visit the sales office at 445 Fifth Avenue. Open daily from 10 AM to 6 PM. Or call ahead for a private appointment. **212-683-0300.**

Fifth Avenue Tower

445 Fifth Avenue, New York, New York 10016

Exclusive Sales Agent: J.I. Sopher & Co., Inc. Sales office on premises. Open from 10 AM to 6 PM daily. (212) 683-0300. Sponsor: 445 Fifth Avenue Associates.

The complete offering terms are in an offering plan available from the Sponsor



A whole new way to enjoy the Old World charm
of Greenwich Village.

CHARING COURT
CONDOMINIUMS

FORTY FOUR · EAST · TWELFTH STREET

Come see it all—the modern amenities of a smart altogether new condominium surrounded by a charming maze of old-world-like streets. The magic of the Past, the ease of Today—uniquely combined.

For information call:
M.J. RAYNES INCORPORATED
Sales office and fully decorated model apartments now open—11am to 6pm.
44 East 12th Street • New York, N.Y. 10003 • **(212) 349-4412**

One Bedrooms from $190,000 • Convertible 2 Bedrooms from $270,000
Penthouses with terraces from $480,000
Inquire About Our Available Prime Professional Space.

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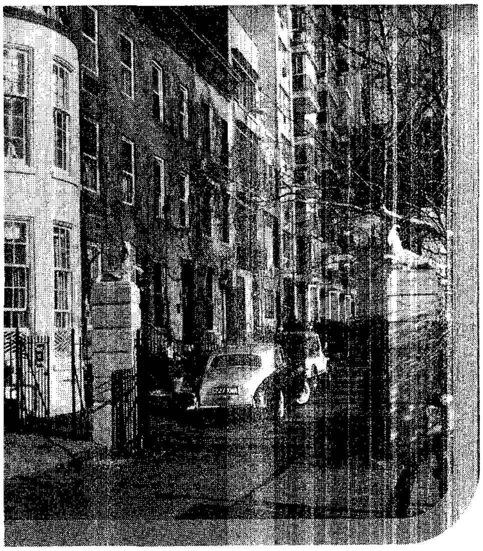
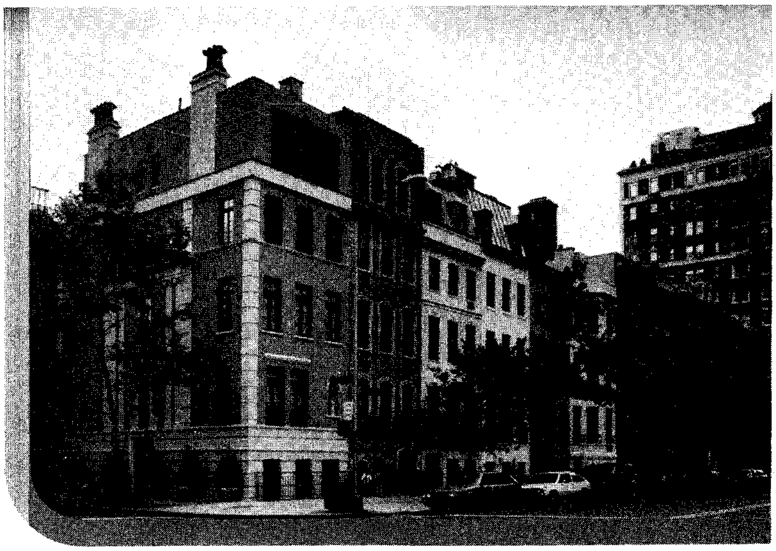
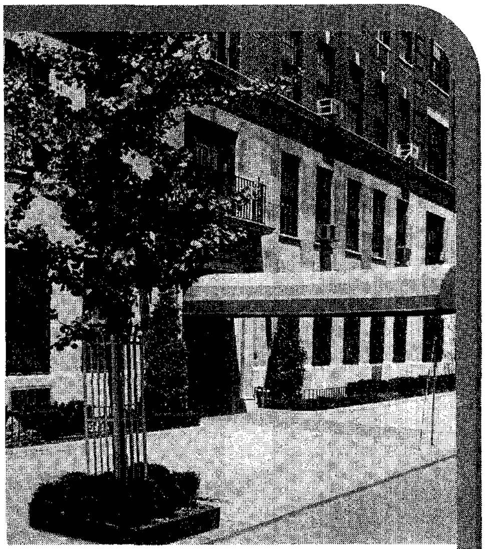
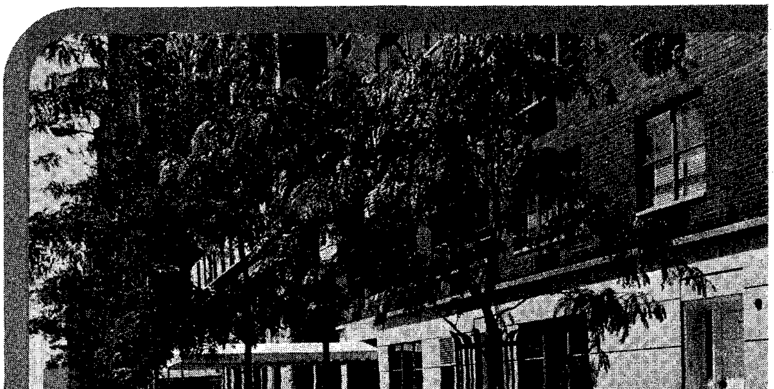


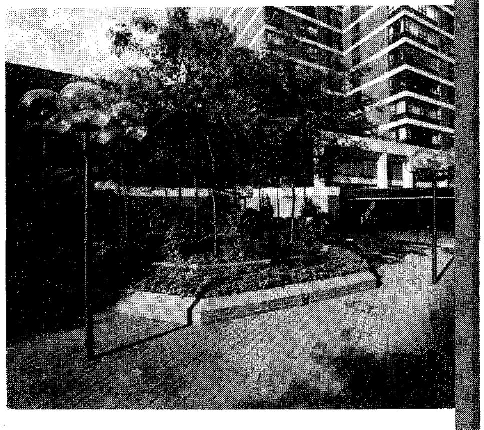
E. 58th Street

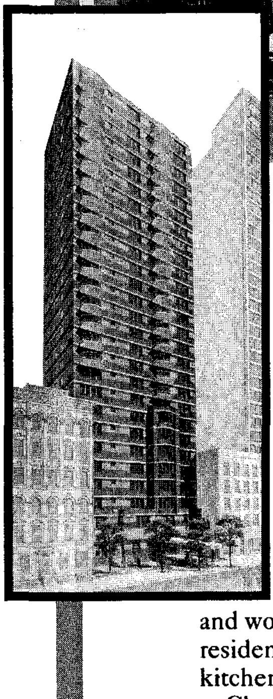


Sutton Place









THE LATEST LUXURY BUILDING AT SUTTON PLACE MAY ALSO BE THE LAST.

Who wouldn't want to live in Sutton Place? Yet the chance of buying a residence there has always been slim. Now, there's 420 East 58th Street, the first new residence in the area in twelve years, a luxury building designed to blend in with the traditional elegance of the surrounding townhouses.

420 East 58th Street has a subtle elegance that continues inside with a rich marble and wood Art Deco lobby...impeccably finished residences (only three per floor) featuring windowed kitchens and baths.

Choose from: Studios, one-bedrooms with 1½ baths, one-bedrooms with den and two full baths or two-bedrooms with 2½ baths. From $192,000 to $522,000.

Call our Sales Office at (212) 751-7260 for an appointment. Because this may just be the last time you'll be able to buy into the splendor at Sutton Place.

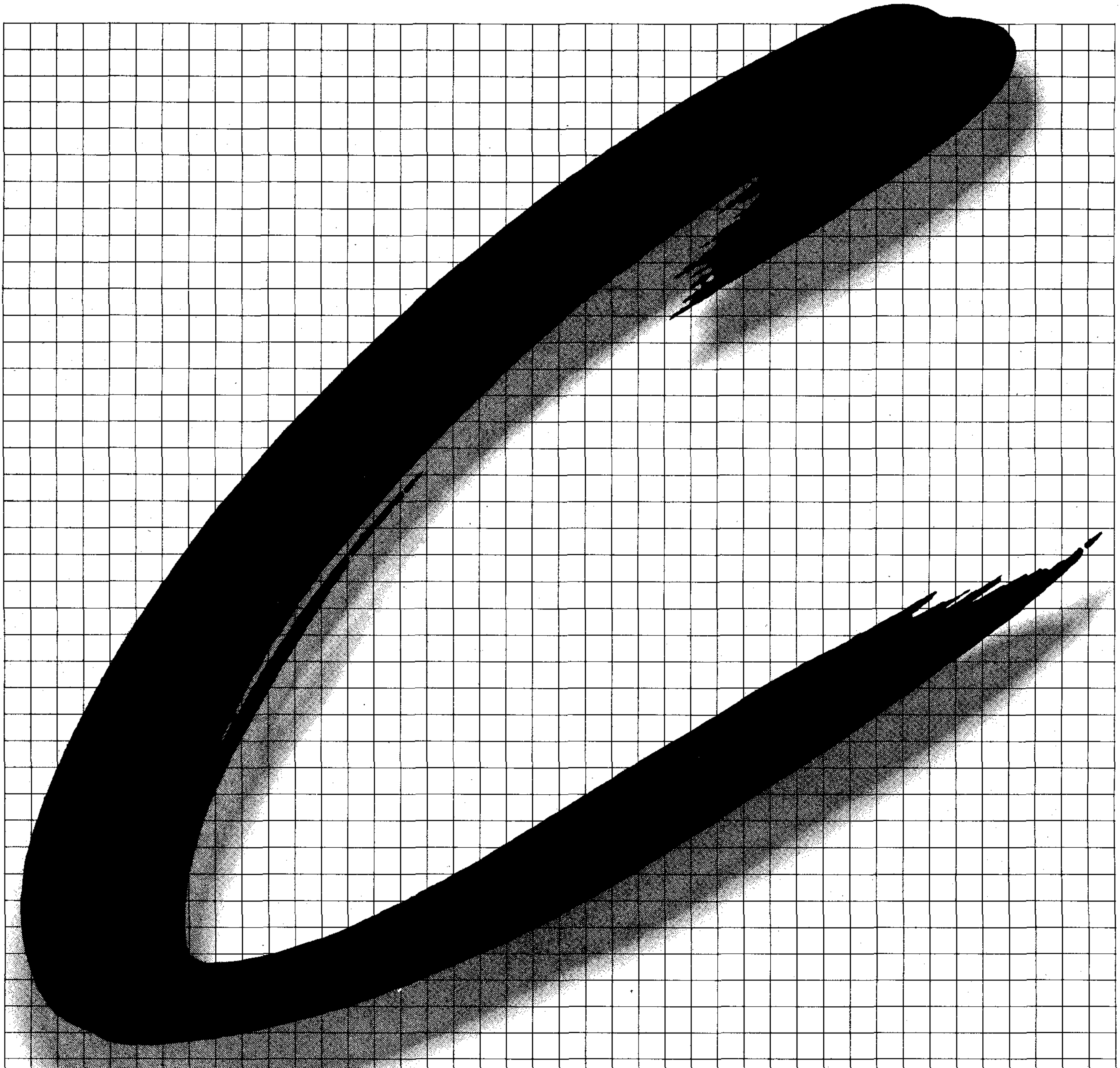
Open daily 12:00 pm–6:00 pm.

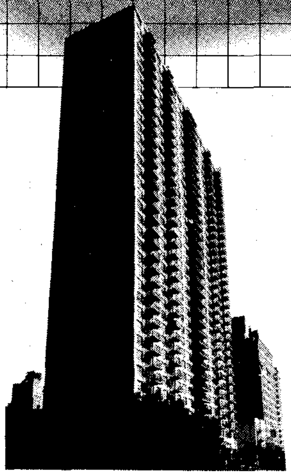
Selling and Managing Agent:
Sulzberger-Rolfe, Inc., 654 Madison Avenue,
New York 10021.

420 E 58
STREET
CONDOMINIUMS

A Myron A. Minskoff Development.

Complete offering terms are in an Offering Plan available from Sponsor. This invitation is not available in states where prohibited by law.





Success. Success.

For those who insist on Manhattan's best address—and nothing less—it's Continental Towers, New York's hugely successful condominium conversion. As you might expect, most insiders have already purchased their apartments in this extraordinary 36-story luxury building with magnificent views, superb services and security, attended garage and concierge. For the privileged few, a limited number of studio, 1- and 2-bedroom residences are available. Many with private balconies. Some for immediate occupancy. From $131,185 to $544,078. A phone call will schedule your private showing.

CONTINENTAL TOWERS

Open daily—by appointment only.

301 East 79th Street,
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(212) 772-1060.

Marketing Consultant: Home Marketing of America • A Member of the American Invsco Family of Companies
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NEW YORK REAL ESTATE

To reach affluent New York house hunters and those looking to purchase luxury apartments, co-ops, condominiums, commercial and other real estate services, place your display ad or line listing by calling 212-880-0734.

APARTMENTS Furnished/Unfurnished Manhattan

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utton Place Rental—Top luxury bldg., mall 1BR, w/wo furniture, piano, health lub, $1550/mo. 718-224-6593.

utton Pl. Area—Original tenant offering large BR with sep dining rm. Lo rent, ith furnishings for sale. 212-688-7229.

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Brooklyn

CLINTON HILL
HISTORIC DISTRICT

Turn-of-the-Century apartment house restored to its original grandeur. 1 BR, 2 BR and spectacular rooftop duplexes with Manhattan views.
From $790 per month.

GRAND OPENING
ST. JAMES COURT
(Gates Ave. and St. James Place)
Sat. & Sun. 11 AM to 4 PM

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STEPHEN B. JACOBS & ASSOC.
Architects and Planners
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APARTMENTS Furnished/Unfurnished Queens

orest Hills—Lge 1BR, furn, mod kitch, all to wall crpt, $1000/mo.
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"QUEENS"
The Ideal Alternative to Manhattan
partments Avail Immed., 1 BR's-5BR's
ALL AREA PROPERTY MGMT
"The Residential Specialists"
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APARTMENTS/HOUSES WANTED

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APARTMENTS/HOUSES WANTED

Film Producers, Doctors, Lawyers, Indian Chiefs—Seek Manhattan apts. to RENT/BUY
212-460-8244 New York People Bkr

Immediately Wanted In
"WESTCHESTER COUNTY"
House for rent or lease
(w/option to buy)
$1000-$1500/month
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Responsible White Gentleman—36, For estates, house or apt. sitting. Oct. through May or less. Manhattan, lower Westchester Co., Greenwich, (preferred). Quintessential references. 203-261-9709.

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Floor Them—Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in New York Magazine's Classified.

CO-OPERATIVES/CONDOS Manhattan

E. 54th St. Betw. 1st & 2nd
A clean well lighted studio. New kit, reno bth. $86,000. Maint. $385 or rent $900 w/ purchase option.**212-688-6945.**

GREENWICH VILLAGE—2BR, wbfp, skylite, terr, Asking $298K. Maint. $627.
Owner 212-675-2878

72nd & Park—Pied-a-terre. Brite, spac. studio. 600 Sq. Ft. Potential for 1 bdrm. Princ. only. Owner. $215,000.
(212) 861-6187

Mid 70's East
PENTHOUSE PARADISE
2 bedrooms, 2 baths, formal dinningroom, spacious livingroom, modern European kitchen, private wrapplanted terrace, unobstructed southern/western exposures. Pristine condition.
Maintenance $1,009.
Offering $800,000 firm.
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The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine's classified section. To start your working classified ad call 880-0734.

Fashionable Lincoln Center Area
ELEGANT 7 ON W. 57
Apx 3000 sq ft lavishly furn'd CONDO. 2 BRs, 2½ bths, ofce/den, DR, bar, 3 terrs. Superb vus. Health club. 24-hr concierge. Low CC. Ask $1,500,000.
EXCLUSIVELY WITH
METROPOLIS PROPERTIES
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I'LL TAKE MANHATTAN
A Magnificent 18 room penthouse condominium in a prestigious luxury highrise at Lincoln Center. Panoramic views are only the beginning. 24 hr doorman, concierge, rooftop health club and pool, daily maid.

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NYC - 16th St. E. Exclusive 4 Rms
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This charming 2 bedroom 2 bath duplex has a 500 sq ft terrace & wood-burning fireplace. Completely renovated and in move-in condition. Truly special. Asking $340,000.
For details call Rande Coleman (212) 688-8700 ext. 269
WILLIAM B. MAY CO.
ESTABLISHED 1866

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INVEST IN YOUR OWN RESORT COOPERATIVE
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Exceptional opportunity in the exclusive Palm Bay Club. Lux. 2BR tower apt. Decorator furn., w/Jacuzzi in master BR, spectacular bay view, lavish extras incl. tennis courts & swimming pools, maid/rm serv., 24 hr security, and marine. Asking $295K. Principals Only.

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PARIS APT. PLACE DES VOSAGES
17th Century Building
Centertown - Beautiful - Character

Completely renovated. Rustic, beams, tiles, fireplace. Very large, plus 1600 sq. ft. Huge LR, 2 big BR's, 3 small rms, 2 bths, 1 w/shower, 1 w/tub. Lots of sunlight. Impeccable condition. Parking. Calm..................$400,000 Non-Negotiable.

Call Liz
Paris 278-19-26

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With A View—Need 1BR or alcove studio in E. 80's to Murray Hill. $200K or less. Principal to principal. No Brokers.
212-546-5568

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HIGH ON LANDS' END IN RIVER'S CROOK

"YOU OWN" HUNDREDS of FT "RENOWNED BEAVERKILL TROUT RIVER." Savoring the Fantasy of Sailing the Colorado & its INCREDIBLY BEAUTIFUL VIEWS, Sits Your Custom "4 Season" Contemp Glass Bowed Home on 8 Glorious Nature Ac. PLUS Pond & Brook. **$160,000**

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Specializing in "Unique" Properties
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New Jersey/New York Border
THE GREAT ESCAPE!
GOURMET—FRENCH Country Restaurant
PILLARD VICTORIAN

Once in a lifetime does an opportunity arise for that entrepreneur to escape to the country yet be less than 90 min.from New York City. Be a real country squire, this old world charmer sits on the edge of a Victorian Village on 3 manicured acres. Private yet with a great location on US Highway. Also includes separate gift shop, good separate living quarters, complete operating bar, dining room and commercial kitchen. Seller reluctantly asking $295,000. Total taxes under $2,000.

*** Video catalogue available on this listing and others, plus area information.***

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Open 7 days from 8 AM
DAVIS R. CHANT
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Westchester

Pelham Pelham Manor 29 min NYC
UNUSUAL FIRST OFFERING

1895 large stone carriage house, 5 Bedrms, 2½ bths, step-down LivRm/fplc, lg country kitc, sep DinRm/den, all this etched into a well-landsc, completely private plot. Top estate area. Immed. Call for details.

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Lovely a/c colonial on protected cove opening to L.I. Sound. Formal living areas, fam. rm. w/fplc., gourmet dine-in kit., screened porch and free form patio all overlook sparkling waters. Spacious master suite and guest BR have priv. decks and wonderful views. 5BR's and 3 1/2 bths in all. Available at $799K.

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Roxbury Unique 1812 Cooperage
Tastefully renovated, central chimney, 3 story historic colonial located on 5 secluded acres. Master bedroom and guest suite, each with fireplace, additional guest room, luxurious kitchen, dining room, charming period living room, 2 1/2 baths. For elegant entertaining or privacy. 5 adjoining acres available. $425,000.
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W/ROOF TERRACE & SPECTAC VIEW

TRIBECA loft, 2000 sq ft brk, arches, hd-wood fls, 13' ceils, 2 skylights, 650 sq ft roof-deck w/breathtaking vu of World Trade Center, sauna, 2 bths, washer/dryer, brand new kitch, great young prof neighbord, 9-loft elev bldg, 2 blks from subwy, 10 min walk to Wall St.

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Spectacular Country Rental
Looking for right family for extraordinary contemporary home, 4BR's, 2 bths, 2fplcs, extremely romantic...**212-799-3760**

The Working Classified

NEW YORK
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NEW YORK MAGAZINE

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 7, 1985 issue:** one-time ad, $33.00 per line; two consecutive ads, $27.25 per line per issue; four consecutive ads, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $377.00 per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

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Day, Weekend, Week, Month
SL's & Sedans. Reasonable Rates
Call anytime: 914-968-8200

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Cruise Manhattan—Private yacht, 2-8 uests, open bar, breathtaking views, wonderful service. 212-869-7498.

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For your next special party
GALA YACHTS
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Classified display: 212-880-0735

Classified REAL ESTATE

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Maids Unlimited—Heavy/light/construction cleanup. Equipment available. Bonded. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

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McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

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Psychotherapy and counseling
tailored to the executive
and professional. Individual
or group. Most insurance accepted.
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212/288-7740

COCAINE—More important to your loved one than you are? Learn how to cope and help. **212-534-7538**

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Widower, 60, Financially Secure—Seeks a lady of class, 45-55, slim, beautiful, 5'1"-5'5". Nonsmoker. No ladies from single bar scene. I'm youthful in appearance and in excellent physical condition. Have a beautiful home to share. Prefer widows, would consider divorcees. You *should also be financially secure* and emotionally stable. I'm looking for a one-to-one relationship and possible marriage. Send bio/photo. NYM R276.

Successful Workaholic Woman—Attractive, stable, many interests, 44. Seeks man with same qualities, at least 38, 5'10", for possible long-term relationship. No drugs, no smoking. Dancing a plus. Letter/photo/phone. NYM R277.

Earth/Elegant—Attractive Jewish female, 39, PhD, 5'7". Wants Jewish man, 40-45, tall, thin, handsome, cultured, successful to live happily ever after. NYM R278.

Extremely Beautiful Woman—(No exaggeration!), 30, 5'6", slim, French, Manhattan resident, world-traveled, very intelligent, strong, patient, warm, elegant or casual, very honest always and reliable, witty, very successful in my job and financially. I am looking for an exceptional man, not married, living in Manhattan, 35-40, good-looking, slim, wealth or not, but at least refined and educated, very intelligent and human, kind and caring, experienced and mature who like me, has very high standards and enjoys the arts, architecture, good food, shows, any kind of music, dancing in black tie or blue jeans, also traveling. Photo & phone in exchange for mine. NYM R313.

Writer, Serious Skiing—Tennis player, traveler, early 40's, no children yet, seeks articulate, athletic, energetic woman in 30's, for serious relationship. NYM S503.

Blond, Bright, Beautiful—Secure, young 43 female. Seeks tall, attractive male, 35-50. Phone/photo/bio. NYM FF96.

Horse Farm To Share—Sensitive, tall, athletic, extremely successful, Ivy grad, tax lawyer/entrepreneur, with a terrific sense of humor and a unique business, which will surprise you. Seeks very attractive, bright, athletic and spontaneous female, 25-35 years old, who feels as comfortable with a tractor as a Jaguar. Photo/bio/phone. NYM T959.

Would Dad Approve Of You?—Beautiful, NJ, dark-eyed music lover, 21. Outgoing, old-fashioned, Rubenesque. Seeks attractive, Jewish professional man, nonsmoker. Photo/phone/bio. NYM R315.

Non-Classified—Tall and attractive, full-figured woman who attracts many men. Interests range from avant garde to the Super Bowl. Gutsy and earthy, but admits to being a warm and sensitive Shaker Heights snob. Internationally well-traveled, as comfortable with backpack or private jet. Accomplished media professional, interests are many but relationship interests are single-minded. In search of tall, available, successful man, 35-55. Could this be you? NYM FF97.

Is There Life In Princeton?—Petite female Jewish writer, 30, adapting to clean air and traffic circles; still nostalgic for tall buildings, culture and soft pretzels. Enjoys Bach, Billy Joel, far away beaches. Seeks bright, warm, witty, enthusiatic counterpart. NYM R316.

Thirtieth Birthday Present—I'm a bright, pretty executive, animated and feminine. Seeking an honest, intelligent, versatile Jewish man, 30-40, who is interested in fun and not afraid of a commitment. CT suburbs ideal. Photo helps. Can you respond? NYM R317.

Happy New Year—I'm not Crazy Eddie, I'm well-educated (Ivy M.Ed and MBA), well-rounded (ballroom to baseball), well-adjusted, introspective, sensitive, non-smoking, 27, 5'4", single female. If you have similar qualities, respect an intelligent, capable woman, are family/Judaism-oriented and want to ring in 5746 together, send letter and phone. Photo, appreciated. NYM T960.

Successful Journalist—38, wide interests, traveled, cultured, athletic (not obsessive). Seeks unintimidated, imaginative, thoughtful, ethical man, 30's to 45, non-smoker. NYM R318.

No Photo Wanted—Nassau professional man seeks an independent woman, 30-40, under 5'4", for a nonsuffocating relationship, starting with friendship and ending with romance. Just be slim, assertive, financially secure and have a good sense of humor. I'm 38, Jewish and cute. Interests: music, art, sports, piano, good conversation, sensitivity, lots of laughter and relaxation as an art form. NYM R325.

Professional PhD., 6'2", Handsome—Athletic, 31, reformed Jewish, seeks solid, strong, curvy, tall, bright, conjugal lady. Any area. Photo. NYM S488.

Mature Professional, Greenwich, CT—Male 34. Would like to meet female with dynamic personality. I enjoy theater, tennis, travel and much more. NYM R281.

North NJ, Jewish Divorcee—36, wishes to meet down-to-earth, marriage-minded, professional Jewish male. NYM S489.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Attractive Sensual Professional—Young woman seeks warm, youthful, successful and fun-oriented man, 30's-40's, to share nonprofessional activities. Bio/photo. NYM R288.

Attractive Blond Aviatrix—Executive (45), who is warm, caring, sensuous, seeks a special co-pilot whose gyro is still spinning for romantic moon-lit flight, warm candlelight dinners and intelligent and caring conversation. If you are a professional gentleman, 45-60, single again, good sense of humor, well-dressed, looking for a lasting relationship, please reply with bio and recent photo. NYM S487.

Stunning Blond Wasp Designer—With lithe European looks. Seeks handsome, successful yet sensitive, energetic yet classy man to share terrific tennis, skiing, travel and the best NY has to offer. LI ok, 33-43. Photo/note. NYM R279.

Lady Writer—33, sparkles in any setting, but not too good to be true. Seeks single, white American man, 28-38. Casual Christian, warm, refined, robust. Child ok. NYM S481.

Woman With Herpes—In 40's sought by successful, single, white man in 50's. Mine is very infrequent and mild. She should be slim, attractive, bright, very dependable and receptive to a committed relationship. I'm all of the above. Living in Manhattan is great, and the right person to share it with will make it perfect. NYM R280.

Attractive Natural Blond Veterinarian—27, Christian, warm, bright, witty, sensitive, sincere, cultured. Seeks refined, honest, caring, professional man, 28-37, (MD, JD, DVM, entrepreneur), for serious relationship. Note/photo/phone. NYM S490.

Single Jewish Male—Latter 20's, professional but playful, blond, blue, nice-looking fella lacks intelligent, real, attractive, athletic, petite lady. No barflies please. Letter/photo/phone. NYM R283.

Shrink, Beautiful and Petite, 42—Seeks man of substance for joy and....Bio/photo/phone. NYM R284.

Attractive Shapely Businesswoman—5'6", 38, who enjoys sailing, tennis, traveling and romance. Seeks slender, intelligent, successful, fun-loving, witty male, 35-43, with similar interests. Photo/bio/phone, please. NYM FF93.

Tell It Like It Is—Very pretty, plump, classy lady artiste, Jewish, nearing 30. Super talented workaholic, lotsa fun but kinda shy, with a zest for life and a taste for the secure, the romantic and the absurd. Seeks that special Jewish guy, who can make her feel she's met her match. Note/phone/photo. NYM R285.

Nice Single Guy—Early 30's. Partner of large NY law firm; loves all but law when not working - sports, piano, all art forms, laughter, adventure. Most comfortable in the country; slightly nuts and a good pal when in love. Wants to share life with a fun-loving, bright, pretty woman who is also slightly nuts, independent but unassuming, and ready to make a passionate relationship an important part of life. Note/photo, please. NYM R286.

Handsome, Sincere, Successful—Businessman, tall, fit, confident, yet supportive, easy to talk to. Seeks 22-35, white or Spanish, very curvy, very beautiful, feminine, caring woman, 5'1"-5'9", a star at attracting men. Job not important. Photo. NYM R282.

Dynamic, Attractive Executive Gal—Is asking, are you tired of the bar scene? Phonies, I am! Would you like to meet a down-to-earth, blue-eyed, blond, who can be sophisticated, witty, happy-go-lucky who enjoys all that life has to offer. I am looking for an executive professional man, 40-55, who can accept and give love and affection. Photo helpful. NYM S491.

Are There Any Elegant Women—25-30, who will join an exceptionally handsome Jewish MBA, 31, for an evening of chamber music or the opera, or is everyone in that cohort tuning out to MTV these days? Phone/photo/note. NYM R287.

Handsome Successful LI—Jewish male, 38. Seeks slim, attractive female, 21-35, who likes sports, the beach and fine dining. She should be comfortable in jeans, as well as gowns. Relationship could lead to marriage and family. Photo a must. NYM R320.

I'm A Woman—Exciting yet gentle, happy, romantic and fun to be with, 5'8", long red hair, slim, very pretty and I smile easily. I'm active in the stock market, play tennis regularly, travel often and I love NY. I'm ready to share adventure with an exciting, intuitive, successful man, 40's-50's. If you yearn for hugs, laughter and a tender attachment, I'd love to have your letter waiting when I return from the Greek Isles in late October. NYM S493.

Youthful Professional Woman—44, Jewish, non-smoker, diverse interests, communicative, kids grown and gone, seeking same in gentleman interested in a serious relationship. Note/phone. NYM S494.

No Doubt—If given the opportunity, you will want to establish a long-term relationship with this strikingly handsome surgeon age 50. Seeks classy female with charm and good looks, 30-40. Photo/bio. NYM R291.

Hopeful Romantic—Very pretty, slim, 5'4", 105 lbs, early 30's, green-eyed, brunette, professional lady residing in Bergen County knows that someday her Prince will appear. I love dining, dancing, music (especially rock), animals, the outdoors, good conversation and especially sharing quiet moments. I'm happy, classy, warm and sincere, intelligent, flexible, affectionate and romantic. I have an insane sense of humor, but I'm also somewhat shy and very loyal to people I love. If you're a successful, ambitious, NJ/NY Jewish man, 32-39, handsome, 5'9" plus, with compatible qualities, seeking a relationship leading to marriage and little Princes and Princesses, this could be our lucky day. Photo/phone/personal note, please. NYM FF94.

Feisty, Down-To-Earth Female—Late 30's, seeks spontaneous man with entrepreneurial traits. NYM FF95.

Warm, Tender Journalist—Bearded, bear-like male, 39. Seeks slim, sensual, smart, successful (Dr., Lawyer, Business Chief) woman over 25, who enjoys humorous side of life to sweep me off my feet. Bio/photo/phone. NYM R292.

You Are A Lady—Thoughtful, attractive and very feminine. Otherwise on track. You are contending with a hungry heart and stirrings in the night. This man is a kindred soul, strong and sincere at 26, I know I have much to offer. No smoke or drugs, please. Write to me. NYM R290.

Handsome, Latter 40's—Blue-eyed, white male, cultured, many interests. Would like to meet good-looking woman, 30-late 30's, who is warm, loving, affectionate, devoted, for possible lasting relationship. Include phone number. NYM R293.

Successful Warm Professional—Single, 35, former athlete, intelligent, outgoing, fun-loving, sincere, romantic and enthusiatic. Seeks tall, 5'8", slender, 25-31, attractive, athletic, well-educated, humorous, affectionate lady, to share the joys of life. Photo/phone/bio. NYM T953.

What's The Possibility—Of an authentic, no nonsense, ole-fashioned relationship? Jewish, 32, 5'4", cute, attractive, warm, sincere, confident, fun-loving, professional invites a 33-43, attractive professional, financially secure, self-assured, adventurous, caring, sharing, Jewish male to join me in making this a reality. Must be willing to take on the challenges, commitments and joys of living with the possibility of a future. RSVP. Short bio/photo/phone. Go for it. NYM R294.

Successful Handsome Entertainment—Attorney, 28. Seeks attractive, independent woman, 18-24, for concerts, (Springsteen), candlelit dinners, long rides in red Mercedes sports car. Photo/phone a must for reply. NYM T954.

Sensitive, Warm, Sincere And Witty—Male PhD, 35, seeks Jewish soul mate. Phone/bio/photo. NYM T955.

I'm Still Looking—I know there is an attractive, down-to-earth Jewish woman, 24-30, who is also still looking for that right person. I'm 28, 5'7", good-looking, sincere, professional, who is looking for a woman, who enjoys quiet times, wild times, romance, laughter, and is looking forward to what a special relationship has to offer. Please send note/photo/phone. NYM R295.

Wanted: Male, 1933-1945 Vintage—Classy, pretty, divorced, Seven Sister alumna, creative, strong interest in the arts, seeks male (Ivy a plus). NYM T956.

Lady Of Class—Attractive, empathetic seeks attractive, distinctive, successful, multi-faceted gentleman, early 60's, to share lovely times. Bio/photo/phone, please. NYM R298.

I'm In The Mood—For love, marriage and a family. Are you? I'm 47, financially-secure, corporate vice president, handsome, 5'8", never married, Catholic. I seek a caring woman, 29-36, who is very attractive and intelligent. Send photo/bio/phone. NYM R299.

Pretty, Thin, Affectionate Blond—30, professional, interested in a meaningful relationship with an attractive, warm, caring, fun-loving, emotionally secure, Jewish professional male, between 30-45. Enclose photo/letter/phone. NYM T958.

Tyger Tyger Burning Bright—Believe in free verse at first sight? Male writer, 6'1", 37, desires heroic couplet. "The play's the thing..."Write me a line. NYM R418.

Vivacious, Outstanding, Energetic—Creative, fit, expressive eyes, young-lookin 44. Enjoys fitness, the arts, travel, danc ing and quiet moments. Seeks sincere sensitive, emotionally and financially secure, high-spirited, quality male to laugh love and share same. Non-smoker preferred. (A healthy relationship with you mother would be a plus.) Original note recent photo/phone. NYM R300.

Tired Of Reading These Ads?—Me too I'm 32, 5'7", born-again single, sightly shapely, with more than a little substance. I'm not looking for my clone, bu my complement in a Jewish man with twinkle in his eye, 32-42, who is self aware, vital, intelligent and optimistic. I the shoe fits, stop reading and start writing to NYM S495.

Beautiful English Lady—In Manhatta corporate VP by day, romanticist foreve with wit, warmth, charm and honest Blond, 5'7", great figure. Seeks to creat some of life's loveliest moments with a attractive, fit, relaxed, single and secur businessman, 55 plus. Note/phone/phot appreciated. NYM R301.

Successful Dynamic NYC Lady—Seek attractive man, 45-55, to fill my life wit love and laughter. NYM R302.

Attractive Jewish Female—36, hones warm, NY Comptroller Assistant. Seeks sincere, caring, normal man, 35-45, fo growing relationship. NYM R303.

The Woman I Seek Exists—I Know tha But finding each other is not easy. Class cal music evokes her most beautiful em tions. She's confident, intelligent, humo ous, under 45, very pretty, in touch wit all her senses. I hope she'll send note photo to POB 385, Fairfield, CT 0643 She won't be disappointed.

Haven't Found It?—Somewhat sh handsome, professional Jewish male 32, who's down-to-earth, athletic an outdoorsy. Seeks cheerful, independen Jewish lady to share a good joke and e joy life. NYM S496.

The Beauty Of Success—Beautiful w men and successful men go together lik sugar and spice. I'm a highly successfu bi-coastal publisher in a controversi field, 49 years old, recently divorced, wit all the accoutrements of success: tow house in the east 60's, limousine, fas lane lifestyle. A beautiful and intelligen high-fashion model, lovely actress, legg stewardess, ballet dancer, age 21-3 would make a perfect partner. Must sen photo. POB 432, Old Chelsea Statio NYC, 10011.

Wasp Male 43—Seeks Wasp female 2 32, possible relationship, send note/ph to/phone. NYM S498.

Well-Educated Woman—Unencumbere 64, worldly, financially-secure. Desires meet cultured, caring, older man, simil situation. NYM R304.

Jewish Male—43, seeks relationship wi option to renew. Your letter is your ph tograph. NYM S499.

Outstanding Mediterranean Type

Warm, sensual woman, emotionally a financially secure, 32, two children. See ing successful, growth-oriented man f sincere relationship. Photo/bio/phon NYM R305.

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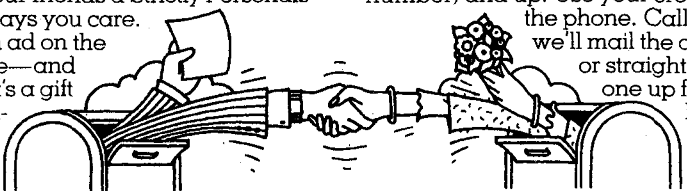


STRICTLY PERSONALS

eady Again—*Jewish woman, 35, slim,* lectic native New Yorker, secure prossional, theater aficionado, tennis buff, eks gentle man to explore permanence. YM S497.

un Lady—29, Jewish professional seeks ce Jewish guy with sense of humor (no dding), who likes TV, movies and bluees. Note/phone. NYM R322.

Love To Sing—I'm an intelligent, active, funny woman with a freelance iting career and a daughter I adore. If u're an interesting, secure, musical an in your 40's, send letter/phone. YM R312.

triguing Beauty—27, 5'7", slim, educatl, with warmth and wit, seeks special an to share interests, romance. Photo/one. NYM S504.

entleman, Young 60—Athletic, virile. eks lady, 40-50, for mutual pleasure. strings. Brief bio/photo/phone. POB 85, Englewood Cliffs, NJ 07632.

out To Be—"Famous". Looking-good, gle, 43, *novelist, kids grown and gone.* eks basic, uncluttered man for weekd night on the town. Your tickets or ne. Photos, literate letters, only. NYM 61.

D With A Twist—34, Jewish, goodking, 5'8". Seeks attractive woman th interesting mind for conversation d nighttime activity. NYM R319.

L, No Female Loves Football?—I do. gle, professional, 37. Seeks male with kets for companionship. NYM T969.

am Me Up—If there is intelligent life there. Attractive lady would like to e attractive, warm, witty man, 33 plus. te/phone/photo. NYM FF99.

etty Lady Doctor—32, warm, sensitive, cere and fun-loving, with traditional lues. Seeks handsome, bright, profesnal Jewish male, 31-37, for serious reionship. Bio/photo/phone, please. M R306.

ce Upon A Time—There was a law. He was successful, handsome, athletintelligent and confident of finding an ractive, sincere, sweet, professional vish female, 23-29. Photograph appreted. NYM S502.

Quality Manhattan Widower—Attractive, personable and sophisticated profes*sional, 6'2", mid 50's, Jewish (non-reli*gious), unencumbered and financially comfortable. Seeks a warm, stable, loving, unencumbered, educated, financially-secure, trim, attractive and well-groomed companion, age 38-48. This is my first and only ad. Am looking for a romantic friendship/relationship with a woman of depth and substance leading to marriage, not just another pretty face to take out to dinner. Will only respond to sincere replies with recent photo and telephone number. NYM R308.

Rosie Seeking Bruce—Or other hero type, especially fire/policeman. I'm 34, pretty and smart. So show a little faith, there's magic in the night. I ain't a beauty but hey, I'm alright. Phone/photo. NYM S500.

Successful Male MD—40, very romantic. Seeks 24-32, very attractive and under 130 pounds and ready for happiness. Note/phone, photo a must. NYM R311.

Visual Artist, College Professor—38, very beautiful, curious, difficult, intense, happy, warm, articulate, highly ethically developed. Desires to meet same in man with deep spirit, same age (approximately), who loves the arts. Photo and bio are required for reply. NYM R309.

Opportunity Knocks!—Are you a pretty, slim, intelligent, dynamic Jewish female? If you are, this handsome Jewish male, 29, 5'10", 165 lbs., sincere, successful, with great sense of humor would like to get together with you. Take a chance, otherwise we may never meet. You won't be disappointed. Write, photo appreciated and exchanged if desired. It's only fair! NYM R310.

NJ/NY, I Need Somebody—This divorced, very handsome guy of 50, with a great build at 5'10", good professional position, needs a lady in his life badly. If you are of a Christian/Catholic background, under 48 and compatible, "lets's get together." Note/phone. NYM T967.

Classy, Most Attractive—47, shapely, with warmth, culture and intelligence. Seeks gentleman, 48-59, successful, who likes travel, sporting and cultural events, non-playboy, unattached, decent and cares about meeting family, friends, for a serious relationship. Possible marriage. Business card/phone. NYM R307.

Warm, Huggable Troubadour—Attractive, professional man, 29, 5'11", loves *outdoors and playing music. Seeks light*hearted, active, bright Jewish woman, 26-34, to serenade. Note/phone. NYM T962.

Classy, Intriguing, NJ Lady—Very pretty, slim, 33, 5'7". Seeks tall, handsome, successful man for friendship, love, marriage. Photo/phone. NYM T963.

Medical Man—33, Manhattan, seeks match with gorgeous mundane ms. Photo/phone. POB 1429, Madison Sq. Station, NY 10159.

Please Is There One Secure Man Left—Pretty, trim, *sexy sexist*, 40's, who is a charismatic/non-conformist, a participant of life. No interest in TV or Bloomingdales. NYM T965.

Idealistic Physician—32, Jewish, 6', 180 lbs., literate, athletic, creative. Seeks compatible woman for laughter, sharing and beyond. NYM T966.

Wanted Warm Open Women—In Mid 30's, to share hugs, laughter, tender attachment with non-smoking Jewish professional. NY/NJ. Photo/phone/note. NYM *R321*.

Rare Spirit—Intriguing beauty with brains and soul. Class act, 33, seeks successful male equal with feet on the ground, head in the clouds. Phone/note. NYM T968.

Dynamic Lady Psychotherapist—37, seeks compatible counterpart in the helping profession for a multi-faceted relationship. Note/photo/phone. NYM FF98.

Handsome Lawyer, 28—Very funny, sweet, a mix of Woody Allen and Alan Alda, *seeks sweet, pretty,* loyal woman, for romance, laughter, maybe for life. Bio/photo. NYM S501.

My Fantasy Man—Single, Jewish, bright, 40-50, professional, tall, warm, nonsmoker for gentle, pretty dreamer. Love/future sought. Note/photo. NYM R324.

Petite Chic French Manhattanite—Meet a refined gentleman, mid 50 to mid 60, with many interests. NYM T970.

Warm Handsome Expressive Male—5'8", bright executive seeks slim, stunning mate. I'm 33, athletic, loves the arts and sea. You are athletic, pretty, witty, affectionate and a nonsmoker. Bio/photo. NYM R329.

Attractive, Sensitive Blond—Green-eyed, late 30's, 5'5". Tired of the single *life, will give it up to meet an attractive,* stable, ¢sincere, caring, intelligent and interesting man, 35-47, over 5'8". Note/phone/photo if possible. NYM S492.

Help Celebrate My 33rd Birthday—That is, if you're a gentleman who is fun to be with, very caring, financially and emotionally secure and ready for a commitment. I enjoy each year of life and would like to share all its adventures with you. A friendly note would be a great way to say hello and discover our common interests. NY or NJ welcomed. NYM R323.

Gentle, Honest CPA—Jewish, 31, 5'3", seeks an intelligent professional female to share pleasant times. Love tennis and photography. Bio/phone. NYM S505.

Italian American Gentleman—Attractive, athletic, 41, 5'9", 160 lbs., salt and pepper hair, college grad, self-employed, divorced, no children, Forest Hills resident. Seeks slim, attractive, healthy female in 30's for fun and serious relationship. Photo/phone. NYM R326.

Intelligent Traditional Male—42, sense of humor, sincere, seeks marriage-minded female. NYM R327.

You're In Luck—If you're looking for a professional Jewish woman, 29, with good looks and brains. If you are a professional man, non-smoker and love to hug, send a note with phone number (photo if possible). NYM S506.

Warm, Bright, Attractive Woman—46, seeks warm, personable man. NYM R328.

Outgoing, Hazel-Eyed CPA—*Athletic,* cute, good sense of humor, Jewish, 29, 5'2", looking to meet a man with similar traits (but taller!). NYM S508.

I've Got It All - Do You?—Dynasty-type, gorgeous petite blond, professional, sensuous, single Jewish female who is a dynamic type, effervescent, warm and sophisticated, is hungering for your type if you are an affluent, adventurous, affectionate, 40 plus male who is seeking an honest one-to-one relationship with this one-of-a-kind rare find. Note/phone. NYM R330.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Warm, Extremely Good-Looking—29, health-conscious male, seeks beautiful Jewish woman for wonderful relationship. Phone/photo a must. NYM S513.

Romantic Redhead—Tall, 5'9", slender, very attractive, funny, warm woman, 38, seeks serious, but fun-loving man for love, lasting relationship and marriage. Phone/photo. NYM S507.

A Special Woman—To scintillate your soul with warmth, spirit with excitement, intellect with stimulation, eyes with beauty and ego with pride. NYM R332.

Handsome, Self-Assured Executive—And professor, 35, 5'11", 175, wants to meet warm, romantic woman, 30-37, for fun, friendship and possible relationship. Phone/photo/bio. NYM S511.

Stop Looking—I am available for a warm, loving, fun-filled relationship with you. I am a 5'4", 110 lbs, vivacious beautiful blond, 40, warm, affectionate, educated, high on life, and you are a Jewish professional or businessman, tall 48-58, attractive, intelligent and fun, open for long-term relationship, possible permanence. Photo/phone, appreciated. NYM H001.

Warm Beautiful Artist, Educated—Seeks gentle male, 40-52, for sincere friendship. Office phone/photo. NYM R334.

Honest Handsome Successful—35, looking for someone special and down to earth. I am tall, athletic and enjoy the ocean, travel, romantic restaurants and places, Broadway, good movies and books, as well as quiet evenings at home in front of the fireplace. If you are tall, attractive and really honest please reply with note/phone/photo. NYM R335.

Witty, Feisty Psychologist—Attractive, active, 40. Enjoys friends, arts, outdoors. Seeks man with vitality, integrity and humor for commitment, possibly family (yours? ours?). Though warm and giving, wants partner not patient. NYM S512.

Stewardess, 29—With an awareness of Judaism, enjoys traveling and tennis. Would like to meet professional man with similar interests, who is 5'9" plus, never married, 32-43. Photo. NYM R336

Black Lady Wanted—In her 20's-35 for meaningful relationship with an attractive European businessman. NYM R337.

Single Male Indian—28, Queens residence, seeks sincere female for meaningful relationship. Photo/bio. NYM S514.

Handsome Greenwich CT Gentleman—29, sensitive, successful, active curiosity and a good listener, seeks a like lady who appreciates life's spectrum, love, travel, the arts and men who talk. Note/photo and phone, welcome. NYM S515.

Warm, Winning, Professional Jewish—Gal, 32, slim, 5'4". Seeks single man, 25-40, (MD, JD, DDS, etc.) witty, handsome, family-minded, likes beach, books, warm climates, sports. Bio, phone. Photo optional. NYM R339.

Naturally Sparkling—Very attractive designer, 31, 5'6", Jewish, warm smile, caring, cultured, athletic. Seeks male counterpart, to share friendship, love and ? Photo/phone/note. NYM T972.

Seeking Lost Soul Mate's Twin—You are 50ish, Tevye-ish, divorced, slightly crazed, love life, have humor, health, are mostly in control, tender. I am Jewish by love, not birth, 50ish, divorced, Rubenesque, in graduate nursing program at Columbia. Want to share recreational and deeper joys leading to possible affectionate, one-on-one lifetime commitment. I know your mishegoss, want you still. Photo/phone. NYM S516.

Genuinely Pretty PhD—Ivy-educated, Phi Beta Kappa, 39, sexy, shapely, successful professional, Jewish, warm-hearted, seeks thoughtful, open, reasonably good-looking man with PhD, MD, JD, etc., interested in marriage and possibly child. Photo, please. NYM R340.

Handsome Male—Caring, warm professional Jewish male, 31, 6'3". Seeks caring, warm Jewish female, 25-31, for relationship. NYM H002.

Older, Semi-Retired Manhattan—Physician, financially secure. Seeks company of educated, attractive, mature lady with humor, kindness and perception for better cinemas, music, opera, entertainments, dining at better restaurants, with mutually stimulating conversation. Bio/Photo/phone. Confidentiality assured. NYM R341.

Interesting, Intelligent, Witty—Professional man, 50, 5'8", Jewish, well-traveled, Manhattanite seeks attractive, intelligent, not heavy woman, up to 46, for quiet dining, seriousness and silliness, talking and laughing and sharing. Bio/phone/photo if available. NYM S517.

Tall Natural Beauty—Intelligent and athletic female professional, 33, who loves to experience life's adventures, looking for man over 6', who is warm, caring and loves the outdoors, to share friendship and romance. Phone/bio. NYM S518.

Widower, 54—Your basic old-fashion nice guy with a love of life and everything it has to offer. I'd like to meet a 40-ish gal who's warm, compassionate, sensitive, friendly, romantic and real. Photo essential. Write. NYM R342.

Attractive Successful Professional—Woman, sensitive, intelligent, late 40's, 5'8 1/2", loves theater, film, art, politics. Wishes to meet man, 50-65, tall, who has a sense of humor and is serious. Note/photo/phone. NYM R397.

Wonder Woman—Tall, beautiful, intelligent, sophisticated, late 30's, corporate exec., who is energetic and loves life. I enjoy skiing, tennis, jogging, dancing, all types of music and movies with popcorn. I'm looking for a person to share my interests, 35-50, who is intelligent, confident, attractive, energetic, with a sense of style. A definite doer who knows what he wants and goes for it. Bio/photo/phone. NYM T973.

Smart-Looking Woman—53, tall, slim, Christian hopes to meet emotionally mature gentleman with quiet charm, intelligence and youthful countenance. Letter. NYM S519.

Above Average Latin—Intimate bachelor, 40, foliage not. Seeks a healthy and ticklish senorita interested in a committed relationship. Photo will be appreciated. Will reply at once! POB 624, Brooklyn, NY 11202.

Female Physician—39, petite, Jewish, seeks bright, successful, non-smoker, kind man for stable relationship. Note/phone/photo. NYM S509.

Wanted: Male Counterpart—For loving, fun, attractive, professional woman, 45. Seeking life enrichment. NYM R331.

Cultured European Woman—Attractive, mid 40's, involved in international business, enjoys the arts, travel, sports. Would like to meet secure, attractive gentleman, with versatile interests. Note/phone/photo, preferred. NYM T975.

Born And Bred—To enjoy the good life, 37-year-old, divorced, attractive designer, who enjoys ballet, Broadway and fine dining. Looking for a nonsmoking, financially secure, tie and jacket gentleman with class. Photo/phone/bio. NYM R343.

Westchester Businessman—36, 5'9", has successful real estate business. Seeks female, 28-38, over 5'4", my interests include classical music, theater, travel, bicycle riding. Note/phone/photo. NYM T976.

Are You Funny—Fun-loving, Jewish, orthodox? I'm attractive, soon-to-be attorney, female, 30, and I'll never go to Grossingers again! Phone/photo/phingerprints. NYM S520.

Wanted—A man for all seasons to share my second half century. NYM T981.

Quality Man—Tall, handsome, warm, sincere, athletic (tennis player), 30, Jewish (non religious), oral surgeon. Seeks attractive, slim, quality woman. Bio/phone, photo a must. NYM R345.

CEO Has Almost Everything—Successful, handsome, Jewish, 5'11", trim and athletic. Missing that special woman to share the great life. She is 30ish, intelligent, attractive, sensitive. Replies with photo/bio/phone, will be answered. NYM R346.

California Dreamer—CA executive, 34, seeks companion who enjoys the best in life, for my frequent trip to NYC. Send photo/phone. NYM R347.

Attractive, Vivacious Brunette—Female, gloriously 44, curvy, 5'8", administrative secretary. Wants to be administered? Enjoys tennis, boating, travel, theater, fine dining. Seeks attractive, successful male, 45-55, for serious relationship. Bio/photo/phone. NYM S521.

No Exaggeration—I am a handsome, athletic, Ivy League-educated, Jewish male, mid 20's, looking for a pretty, intelligent, sensitive woman, 22-28, who enjoys the good life and would like to share my success on Wall Street. If you like good conversation and fine dining, theater, movies, dancing and fun parties, we can have a great time together. Note/ photo. NYM R348.

Procrastinating Male Finally Seeks—Mate of inner and outer beauty! I'm thoughtful, sensitive, handsome, 39, Jewish (non-religious), PhD clinical psychologist, nonsmoker. NYM R349.

Successful Male Executive—34, Jewish, fun-loving, intelligent, sensitive, romanticist, enjoys the serenity of the country and the culture and fun of the city. Seeks female to share honest, caring, loving lasting relationship. Phone. NMY S522.

Tall Sexy Mensch—29, NJ. Seeks young athletic female counterpart for fun/romance. Photo/phone/letter. NYM R344.

Can We Talk—About how much we en joy travel, fine dining, our careers, quie times, exercising and sharing? If so, an you are an attractive, physically fit, sin cere man, 40-50, who could be intereste in a slim, petite, blue-eyed blond, 40 then please send photo/bio and we'll talk NYM R350.

Funny Pretty 52—I swim, write, top th S&P 500. Love Bach, the woods and a hu morous loving man. NYM S523.

Lissome European Beauty—PhD, 5'8' 30, loves sailing, scuba, dancing, Jacuzzi champagne, MOMA. Seeks tall, lear warm, solid Waspy man, Greenwic NYM R351.

Japanese American—Successful nesswoman. Petite, happy, energetic joys botanical gardens, classical and film. Seeking strong, intellig male, 35-55. NYM R352.

Handsome Italian, 42—Seek slim, ale female, 25-35, for dates in the city or Je sey. Photo/bio/phone. NYM S524.

Extremely Nice-Looking Blond—Profe sional female, Ivy-educated, 32, 5'8", seek a truly handsome, uncommonly brigh sensitive, adventurous, affectionate, pla fully charming man, 32-42, for tennis, ra quetball, antiquing, hugging and kissin Nonsmoker. NYM R353.

Really Nice MBA Businessman—Jewis 40, warm and witty, seeks bright, happ romantic lady, 28-37. NYM S525.

Successful And Bright—Well-educate NJ financier, 43, affectionate, enthusia tic, expressive, sincere, nice-lookin trim, with sense of humor. Seeks lon term relationship with 30-45-year-old l dy with business/legal/professional bac ground and who is extremely: 1) intell gent, 2) attractive, 3) slender. Interests i clude: travel, music, gourmet dining, te nis, skiing. Photo, please. NYM R354.

Seeking Irish Eyes—Secure 40's, ma seeks a loving wife, trim, 30's. Note/ph to if possible. NYM S526.

Auburn-Haired Natalie Wood-Type- Seeks alter ego in Manhattan, singl white Jewish man, 39-49, who is tende verbal, refined, emotionally secure an financially accomplished with tradition values for blissful partnership of mutu respect and loving monogamy. Phot day/evening phone. NYM R355.

Pretty, Vivacious Blond—31, 5'8", su cessful and never married. Easygoin caring nature. Likes dining out, cooki in, travel, humor, good conversatio Seeks intelligent, stable, family-oriente Christian professional man, 42, f friendship, romance, love and mo NYM T978.

Ask My Mother—She will tell you th I'm a nice Jewish guy, 30, 6', goo looking professional, nonsmoker w likes travel, the beach and spending go times with special people. All that I' missing is a nice Jewish girl to share life with. Bio/photo. NYM R357.

Vivacious, Cultured, Secure—Widow, Seeks established, sincere, Jewish cou terpart. Lives in NYC/FL. NYM R358.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

ring Jewish Physician—38, 5'11",
eds warm, loving, attractive and shape-
female, 26-34, to share both life's trials
d the full range of life's pleasures: nat-
al, cultural and intimate. Nonsmoker.
oto/letter/phone. NYM S533.

rtford Area Lady—Elegant, foxy, at-
ctive, slim, early 40's; an actress who
es dancing, nature, people (all kinds).
uld love some company at this ban-
et which is life. Photo/bio, please.
M R356.

gant Black Female Surgeon—Seeking
nooth Operator) 30-39, caring, educat-
emotionally secure and accustomed
e finer things of life. NYM R359.

ome Sensitive—Well-built swim-
orning person, loves classical mu-
art and sushi. Looking for beauti-
, Jewish, nonsmoking woman, 28-
share similar interests. NYC/NJ.
, appreciated. NYM S528.

lls Royce Quality Female—Body and
ish beautifully maintained, low 50's
leage. Looking for similar quality mod-
male version, mileage mid 50's to mid
s, to share a lovely trip thru life. NYM
9.

Almost Time—Handsome LI skier,
ly 30's, looking for my counterpart.
oto, please. NYM R360.

North NJ—Attractive, 5'8", seeks
: 48 plus, keen mind, fun, for creation
hearth and home. NYM S530.

airman—NY investment banking firm,
dsome, athletically-built, 40, flies own
ne, loves romance, traveling, scuba-
ing, skiing and chess. Searching for
y passionate, beautiful, thin and
ight-shooting woman, 23-33, with
ilar interests. Tenderness and lust for
. Note/photo/phone. NYM R361.

ndsome Blue-Eyed Professional—
le, 27, 6'5", athletic, warm and sin-
e. Enjoys dancing, walking, traveling,
pping, dining and movies. Seeks
m and sincere female. NYM S531.

l You Be Mine?—42, handsome, CT
, who loves Manhattan and enjoys
rts, music and dining. Seeks a bright,
tty, slim, nonsmoking woman, with a
for life. I'm 5'4" and have never been
ried. If you are 25-30, with similar in-
sts, send photo/phone/bio, and let's
e our dreams come true.NYM R362.

—I'm 28, 5'7", successful and would
to meet a special woman to share my
with. I'm looking for a special rela-
ship, one in which we can be who we
with all the loving, caring, honesty,
ect, understanding and open com-
ication a growing relationship needs
ecome as fulfilling and truly intimate
ossible. Please send note/photo, (re-
ed at request). NYM T971.

Alluring Female—Seeks active,
ht, Jewish male, 50's. NYM T977.

d-Looking Professional Male—Jew-
31, 6'1", 170 lbs. Wants to meet single
, 25-29, Jewish, beautiful, slender and
etic. Photo/note/phone. NYM R363.

lligent, Sweet, Refreshing—Woman,
5'8", 128. Enjoys reading, films and
d times. Seeks tall, educated, sincere
leman, 28-35. NYM R364.

Warm, Wonderful, Witty—Slightly wild man, young 35, curly hair, moustache. Seeks fun first, commitment soon after, with strong, street-smart woman with style, charisma, an unconventional mind, who is passionate, playful and like me, impatiently waiting to fall in love again. Photo, please. NYM T979.

Sensitive Jewish Male—Physician, 31, tall, thin, reasonably handsome, who is very romantic, adventurous and somewhat shy. Seeks a career-oriented woman, 26-33, who is caring, supportive and interested in a committed relationship. Photo, helpful. NYM T980.

Vivacious, Attractive, Affectionate—Nassau/NYC, divorced Jewish female, 5'8", 40. Enjoys movies, dining out, ocean, tennis. Seeks successful professional or businessman, 38-46, for best friend and romantic partner. Photo. NYM R366.

Considerate Loving Man—Harvard prep school, Episcopal background. Financially secure, investor-director, entrepreneur. Enjoys dining, dancing, stimulating conversation, novels, sensuality, philosophy, sailing, psychology and civic work. Seeks intelligent, attractive, childless woman, 25-38, to share life's joys and challenges. Prefers someone well-educated and interested in a lasting relationship possibly including children. Please send photo/phone and tell me about yourself. NYM S532.

Desert Island Discs—Remember? Seeking nonsmoking man. I'm only taking: 1.All operas and classical music, 2.Boesendorfer Grand, 3.Composition paper and pencils, 4.Lifetime supply of chocolate, shellfish and artist's materials, 5.Irreverent sense of humor, 6.PABA-10, 7.My 9 blade penknife, 8.Fishing pole, and YOU, if you can play 95 percent of the Chopin. NYM R367.

Lovely Lady—Svelte, sensitive, pretty, professional. Warm, loving, giving. Enjoys sports, arts, life. Seeks caring, gentle, attractive, successful, refined, trim, athletic Jewish man, 48-57. Bio/phone/photo, please. NYM R368.

Catch A Cutie—Toss me a line. Warm, attractive, professional Jewish woman, 5'8", 31, with varied interests, seeks same in man to age 45, with sense of humor and adventure for lasting relationship. Note/phone. NYM S534.

I Only Have Eyes For You—Pretty, Jewish, 35, blue-eyed blond, possesses warm heart and great humor. Seeks male counterpart. Photo/phone, please. NYM R369.

Soft Spoken, Demure—Old-fashioned. Very pretty lady professional, 30, 5'9", well-rounded, (mentally and physical). Seeks intelligent, successful, sensitive, marriage-minded professional, who desires kids, animals and me! Note/phone, please. NYM S535.

Where Do New Yorkers—Look when they're looking for apartments, services or products? They look in the *New York* Magazine Classified ... the affluent city-dweller's source for information on entertainment, movers, limos, counseling, catering, home services and more. Make sure they find you there. Put the working classified to work for you. Call 212-880-0735.

Love Comes From—Pretty blond, 30's, slim, Linda Evans double. Model/professional. Seeks equally successful man. MD, JD, exec. NYM H004.

Looking For Mr. Right—He's sincere, fun-loving, successful, with varied interests, 28-40, 6' and over. I'm 28, strikingly tall, successful, well-traveled, with joie de vivre. Note/photo, please. NYM H003.

Joyous, Fun-Loving, Prosperous—Professional, Latin, male, 38, Scorpio, well-traveled, tall, dark and interesting. Searching for female, 20's, attractive, long-legged, slim, cultured, internationally sophisticated, who likes to travel and pursue excellence in a sybaritic way. Please send recent photo. NYM R383.

Offbeat Humor/On-Target Values—Tall, stunning, sophisticated lady, loves good friends, conversation, laughter and new challenges. Seeks man with wit, intelligence, warmth and energy, 35-50, to share hours, interests and Sunday Times puzzles. NYM R370.

Successful White Male—Late 30's, likes photography and participates in sports. Looking for female, late 20's, who is attractive, outdoorsy, with a good sense of humor. Photo/phone/note. NYM S536.

Looking For A Man With Depth—Energy and seriousness of purpose, who finds joy in working, 30's-40's. To share affection and humor, to forge creative values and to move together beyond ourselves. I have my own business. And because I must say something about how I look...I'm not disappointed! NYM R371.

Help Wanted—With my tennis, evenings, etc. I'm an attractive, 5'5", female, 34, in good shape, warm and successful, looking to meet the right guy with similar age and traits. Note/photo, if posssible. NYM R372.

Open Audition Call—Immediate casting for handsome leading man, 31-40, Jewish, nonsmoker, athletic build, professional, romantic, secure, outgoing and adventurous. Leading lady, 31, is an affectionate, good-looking, successful businesswoman, with a passion for warmth, honesty and sensitivity. Enjoys dancing, dining, theater, beach and travel. Note/phone/photo a must. NYM S537.

Sweetheart Sought—38-48 range, for bright, classy, funny, nice, in/outdoorsy Wasp businesswoman, 43. NYM R373.

Warm Good-Looking Doctor—Catholic, 30, sensitive male. Seeks pretty, honest and family-oriented female, 20-30, for love and romance. Photo. NYM R374.

Handsome, Young—Highly educated, wealthy businessman, NJ-NY. Looking for strikingly beautiful princess. NYM R376.

Best Bet—A handsome, Jewish, 6', caring professional of 27. Photo. NYM S538.

Classical Music Lover—Enjoys theater and ballet, etc. I'm an attractive, warm, sensitive, successful attorney. Seeking a slim, attractive, bright, nonsmoking woman, 20's-30's. Photo, please.NYM R377.

Pretty Artist, 35—Seeks cultured, intelligent, attractive man for relationship. Photo and bio. NYM S539.

Intelligent, Outgoing, Professional—Concerned and communicative, enjoys dancing, Jewish causes, country and city. Seeks petite, slender, Jewish lady up to 32, who is trying to balance her career and tradition. NYM R378.

European Finance Professional—40, 5'8", 165, appealing, well-traveled, cultured, romantic, Christian, Manhattanite. My life should include a bright, slim, pretty and compatible lady partner of 25-38, with class and style. Do you agree? POB 101, NYC, 10005.

Successful Businessman Romantic, 41—5'10", divorced, educated, athletic, attractive, fun-loving. Seeks, 26-43, slim, shapely, attractive female counterpart for fun, sharing and loving. Bio/phone/photo. NYM R379.

Stepdog 14 Of Multiple Blood Lines—Seeks cute, sweet, warm, kissable female to help guide 38-year-old ad exec master through the roses and past the thorns. He's Jewish, 5'9", 160, charity-oriented; loves county fairs, is a sometimes writer and doesn't run or work out. Who knows?- A pleasant note, phone and photo may buy us all a new leash on life. NYM R380.

Dedicated And Beautiful—Woman, 35, prominent illustrator and model, seeks professional man, 28-40, with or without children for serious relationship and family. Note/photo/phone. NYM S540.

Warm, Sensitive MD—28, Jewish, handsome, slim, 5'2", varied interests. Seeks Jewish female with heart of gold for love and marriage. NYM R382.

Beguiling Brunette—Sweet, lovely, voluptuous Jewish professional female, young 30's. Seeks tall athletically-built, sensuous, Jewish professional male, 30's. Photo, please. NYM S541.

Handsome, Successful, Jewish Male—26, 5'10", blue eyes. I am an ambitious, honest, caring professional, who enjoys athletics, dining out, movies, comedy and travel. Seeking an attractive, Jewish female to enjoy the better things in life with. You are a classy, witty, nonsmoker, with a sense of humor. Photo, if possible. Bio/phone, please. NYM R384.

Belated Happy New Year—I wish you good health and happiness plus a special personal wish that we might meet and share all the beauty and pleasures of life. Together we can make it happen, friendship, love, laughter. Seeking a caring, compassionate, sensitive, sincere man, 60's, Jewish, to make this a reality. I'm an attractive woman, optimistic, widow, emotionally and financially secure, but worthless without you. NYM G029.

Sleeping Beauty—Awaits good kisser to share dreams. Eligible lips must be attached to handsome, Jewish man, 25-29. Photo/phone NYM R398.

Athletic Male Exec.—44, runner, Bogart movies, candle-lit suppers, cold weather and the Nutcracker. Seeks compatible, sensuous woman, 28-38. Recent photo/phone/note. NYM T952.

ANNOUNCEMENTS

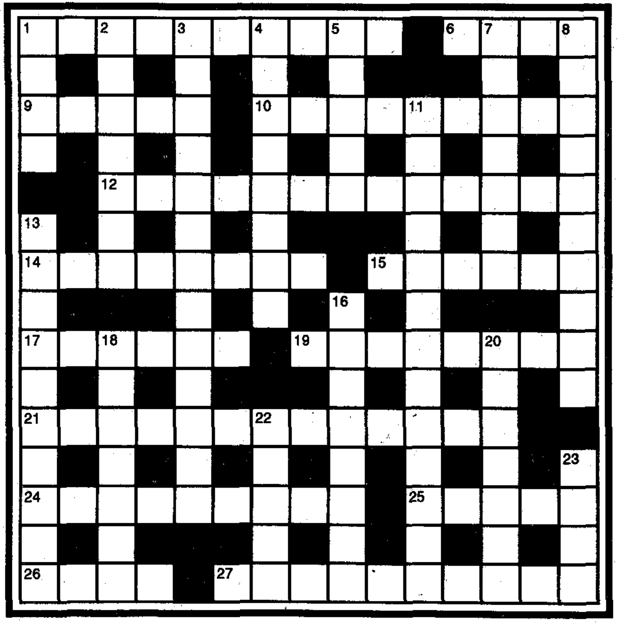
If You've Ever Responded To—Or placed a personal ad in NYM or anywhere else, I'd like to mail you a questionnaire. Contact 212-415-9110 or NYM H013.

Jana, Where Are You?—Saw you at the Improvisation, 9/25. You were celebrating your 23rd birthday with Susan from Indiana. I sat opposite you, next to Susan. Can't get your beautiful smile out of my mind. Please find me.NYM G028.

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Just keen on the swings and roundabouts? (4-6)
6 A rag torn up in India. (4)
9 One who simply exists for the organ? (5)
10 Noisy game fish. (9)
12 Game for cavalrymen in London? (13)
14 Got out then picked up the contract again. (8)
15 Restful sounds? (6)
17 Make available in demonstrably graceful fashion. (6)
19 Ha! The right flower of France is found in France! (8)
21 Kitchen equipment exhausting the directors. (8, 5)
24 Try seed in recipe from the North. (9)
25 Evade a decision concerning the boundary? (5)
26 Urgent tender. (4)
27 Communications method may be a great help, but why finish it? (10)



DOWN

1 Terrible old mountain. (4)
2 Conjures up vines—OK for nev growth? (7)
3 Wives used to hang on to these—as an epithalamion? (8, 5)
4 Novel aid to understanding wear? (3, 5)
5 Measure its discharges. (5)
7 Overseas cash corporation given the Royal badge. (7)
8 How offensive their behaviour is. (10)
11 Punish the sailor associated with a way to row. (3, 3, 7)
13 Fruit obtained through new meetings. (5, 5)
16 A lot of scouts on the spree? (8)
18 Schemer with visions of layouts? (7)
20 Finished on top? (5, 2)
22 Jog as a pushy type might. (
23 Intensifying light? (4)

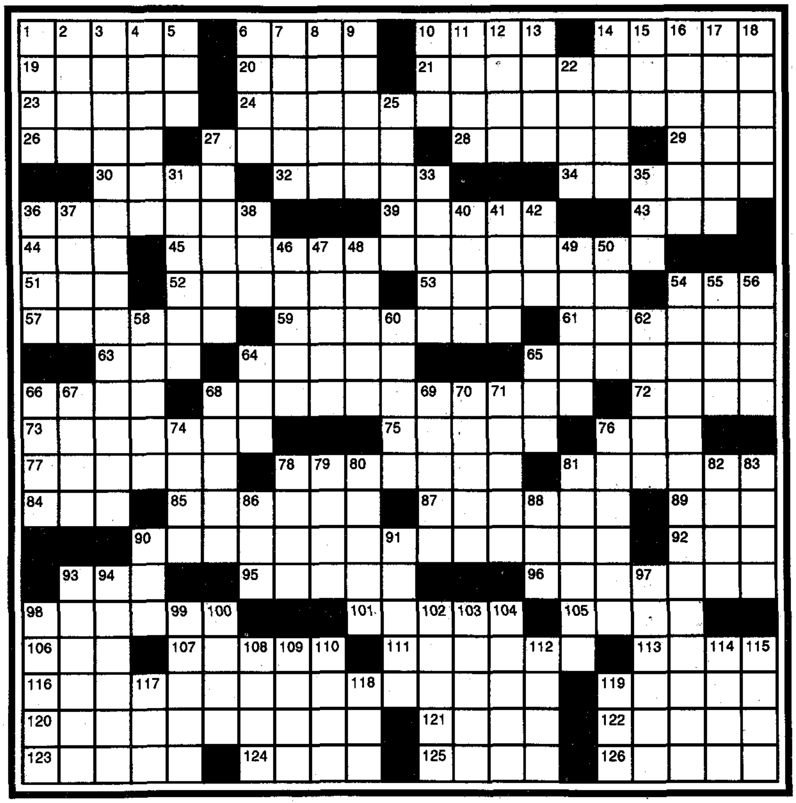
‘LADIES DAY’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

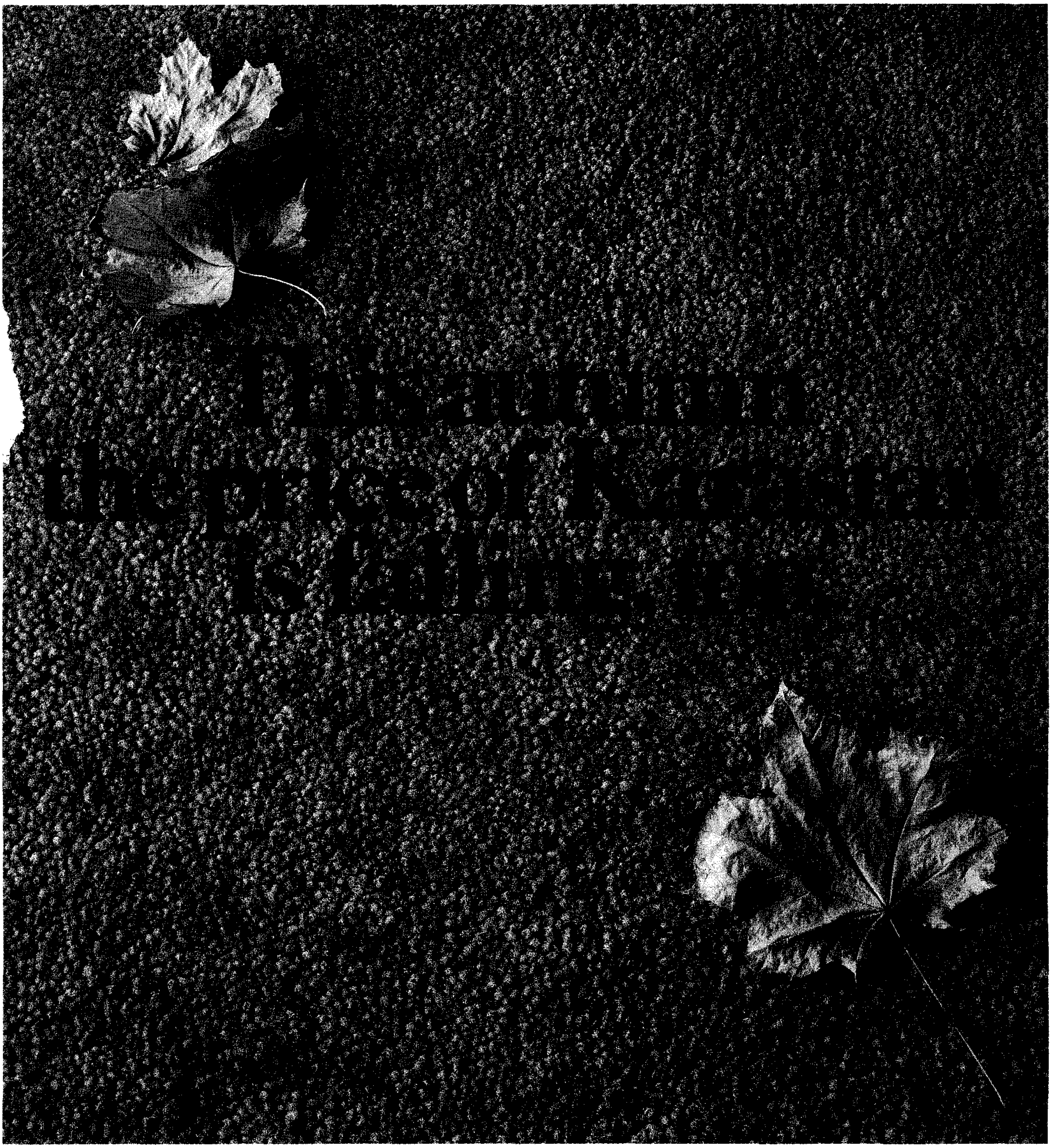
1 Hornets
6 Composer Hamlisch, to friend
10 Graven image
14 Appraise ore
19 “Wasteland” poet
20 Brainstorm
21 Sneak a peek
23 Linger
24 Hellman drama
26 Ready the flour
27 Cotton pest
28 Picasso prop
29 Flying formation
30 Pro ——
32 Channels of communication
34 Sends for treatment
36 Pragmatist’s precept
39 Abalone shell
43 Before esses
44 Samovar
45 Wayne-Hepburn film
51 Thus
52 State of India
53 Diesel, e.g.
54 French gala
57 Bullock’s sister
59 Altar screen
61 FDR’s middle name
63 Big ——, California
64 Hits 100 degrees centigrade
65 Ristorante rice
66 Connecticut senator
68 Notorious outlaw
72 Salt Lake City team
73 Neighbor of Brazil
75 Fished for morays
76 Embassy license-plate abbr.
77 Take on
78 Imprint
81 Macabre
84 “Mighty —— a Rose”
85 Intense fear
87 Jury panel
89 Cry of discovery
90 Western gridders
92 Oregon’s tree
93 Chiang’s foe
95 Beau of the Foreign Legion
96 Small bone
98 Favored one leg
101 Burns’s “sweet” stream
105 Rookie
106 Abbr. for psychics
107 Kings: Sp.
111 Claws
113 “—— a King in Babylon . . .”
116 Truman’s motto
119 Swagger
120 Cowboy flicks
121 In the know about
122 Shoshonean Indian
123 Rapiers’ relatives
124 Agts.
125 Old English letters
126 Like —— (probably)

DOWN

1 Hoses down
2 Jai ——
3 Captain of the Golden Hind
4 Imposing doorway
5 Sow’s home
6 Tiny arachnid
7 Abou Ben ——
8 Old bailiff
9 Based on truth
10 Big Board monogram
11 Postmark information
12 Sooner State: abbr.
13 Partner of dregs
14 Lithe
15 Footwear, familiarly
16 Of any kind
17 Actor Ed’s family
18 Affirmatives
22 Make a statement
25 Ancient Troy
27 Monday machine
31 Heart: slang
33 Made a trajectory
35 Autograph seeker
36 Subway hour
37 Clinton’s canal
38 “Bei —— Bist Du Schön”
40 Prefix for gamy or tone
41 Hens’ largesse
42 Baseball stat.
46 French leading lad
47 Calvin of fashion
48 Punctual, plus
49 Opened, as button:
50 Female ruffs
54 Civil War engagement
55 Prepay the pot
56 Creator of Lorelei Lee
58 Chocolate candy
60 Glyceride
62 Jeweler’s eyepiece
64 Kind of window
65 Disencumbered
66 Twofold
67 Cinema whale
68 Thurmond and Archibald
69 Word with ho
70 Santa’s helpers
71 New Hampshire city
74 —— no good
76 Not informal
78 River of Ireland
79 Winter drinks
80 “Camille” star
81 Tops of waves
82 TV’s Donahue
83 Olden times
86 Joplin’s music
88 —— Jima
90 Prune (a tree)
91 Certain punches
93 Accident
94 Electrical unit
97 Eye inflammation
98 “—— Call You Sweetheart”
99 Endings with sock and switch
100 Shallow’s opposite
102 Sierra Nevada resort
103 Having an odor
104 Part of NATO
108 Flanders river
109 Raison d’——
110 Bathtub must
112 Avant-gardists
114 Hatchback
115 Printer’s memo
117 Fourth-rate mark
118 Message addenda
119 Health club



Solutions to last week’s puzzles appear on page 1



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